

**LITEMA**  
**REVIVAL OF A DISAPPEARING ART**

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## DECLARATION WITH REGARD TO INDEPENDENT WORK

I, CARINA MYLENE BEYER, identity number [REDACTED] and student number [REDACTED], do hereby declare that this research project submitted to the Central University of Technology, Free State for the Degree MAGISTER TECHNOLOGIAE: PHOTOGRAPHY, is my own independent work; and complies with the Code of Academic Integrity, as well as other relevant policies, procedures, rules and regulations of the Central University of Technology, Free State; and has not been submitted before to any institution by myself or any other person in fulfilment (or partial fulfilment) of the requirements for the attainment of any qualification.



**SIGNATURE OF STUDENT**

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## Abstract

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*Litema* (pronounced di-tee-ma) is a Sesotho word that means ‘to plough’ or ‘cultivate’. It describes an indigenous mural art practised by women in Lesotho and the Free State province of South Africa. By beautifying freshly plastered homestead walls, Basotho mural artists acknowledge their natural and modern environments, whilst also celebrating seasonal and commemorative events such as Good Friday and Christmas, births, initiations, weddings and funerals. Embellishments comprise of paintings, engravings, relief sculpting and stone mosaics. Although this century-old art form has managed to survive the impact of, to mention a few, modernization, commercialization, and urbanization; early and current research shows that the tradition is both transitional and in decline. For *Litema* knowledge to survive, it is imperative that the current design is preserved, the art form revived, and the indigenous knowledge sustained. The objective of this study involves revisiting, conserving, promoting, and reintroducing the art form. A National Lotteries Trust Fund (NLDTF) grant awarded the Central University of Technology Free State (CUT) in 2005, enabled the implementation of eight *Revival of Litema* projects, which collectively strived to achieve these goals. The process involved the expansion of *Litema* knowledge through continued photographic and written documentation. The preservation and reintroduction of this knowledge presented in the form of a celebration of *Litema* during Heritage Month, a *Litema* website, an illustrated book, a design manual, a permanent mural and photographic installation, prototypical *Litema* products and a *Litema* DVD. Various ethical and creative considerations guided the assembly, presentation, and dissemination of data. This study contributes towards the lacuna in *Litema* research with a particular focus on artworks located in the Eastern Free State whilst building on the discourse around ethically appropriate indigenous knowledge research. It calls for the establishment of a visual and an oral archive devoted to, but not necessarily limited to *Litema*, in order to safeguard this fading façade in the landscape of South African art and heritage.

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## Chapter 1

### INTRODUCTION

One of the less recognized decorative mural arts in Africa is that of the people of Lesotho and the Free State province of South Africa. The major significance of this art form lies in its currency and its adept and innovative response to modernization. It has managed to conserve a unique and characteristically ‘traditional’ approach to pattern construction despite exposure to external influence. *Litema* (di-tee-ma) is the descriptive name given to the tradition of embellishing the inner and outer walls of plastered homesteads. It refers to the activity of decorating which is aptly described as a “fine tradition” used by “Basotho women to beautify and to make their houses attractive” (Mothibe 1976:2). Image 1.1 below depicts three distinctly *Litema* murals.



Image 1.1 *Litema* murals by (f.l.t.r.) Fihliwe Juliet Tshabalala (portrayed is Fihliwe’s niece PhindileTshabalala), Dibuseng Tryphina Motaung and Esther Violet Morajane (Beyer 2007).

#### 1.1 Problem Statement

Fears regarding the continuance and conservation of the *Litema* tradition date back more than six decades. In the forward to *Litema: Designs by Students at the National Training College of Lesotho* (Mothibe 1976), then NTTCL director Matsele (Mothibe 1976:2) warns that, like other national traditions the *Litema* practise is also in danger of disappearing due to the increasing number of concrete and whitewashed houses. Pieter Jolly’s more recent publication *Ditema* (2010:2) mirrors this view:

*Unfortunately ditema is dying out in Lesotho, and the great majority of new Sotho buildings are constructed of unplastered, undecorated concrete block, with a single pitch iron roof. The buildings featured in this book (Ditema) are a reminder of an older, more poetic, and vanishing form of architectural decoration that in the past characterized the majority of Sotho dwellings.*

Hans Fransen (1981:223), whilst referencing Sotho architecture in his book *Drie Eeue Kuns in Suid-Afrika: beeldende kuns, boukuns, toegepaste kuns*, remarks that new building materials and techniques are in stark contrast with hand-built approaches and the decorating methods associated with later types of homes. Fransen finds that traditional architecture usually does not survive the onslaught of modern technology.

Paul Changuion, Annice Changuion and Tom Matthews in their book *The African Mural* (1989), caution that the practice, although regenerative, is in danger of extinction and that there is a need to record and preserve these transitory works of art. Changuion et al. (1989:17) continue in stating that:

*The future of this art, like that of the type of woman who produces it, is tenuous, under the constant threat of progressive urbanization. When she finally vanishes, so will her art. It has no museum life. It is neither transportable nor exportable. Unlike the sculpture of Africa which can retain a portion of its meaning, if only its formal meaning, when removed from its environment and placed on a shelf or pedestal in a museum, mural art exists only in relationship with its habitat, and so pays the price of relative obscurity.*



Image 1.2 Remnants of a side wall decoration. The earthen patterns are being washed away by summer rains. The decoration is by Esther Violet Morajane (Beyer 2007).



Image 1.3 Demolished home on the farm Skaapplaas. The artist is unknown (Beyer 2004).

Changuion et al.'s (1989) concerns highlight the immensity of the situation. In the Eastern Free State for example, some agricultural labourers reside on privately owned farms only as long as the planting or harvesting season lasts, and thereafter leave in search of alternate employment. The home may be demolished, abandoned or simply left to deteriorate. Images 1.2 and 1.3 above depict the vulnerable conditions in which Litemas are left behind after artists relocate. The physical mural in no way lends itself to preservation of any kind.

Academic work in which Litema is the major focus, is limited with Kaltenbrun (1979) and Van Wyk's (1996, 1998) research being the outstanding exceptions. Kaltenbrun's dissertation itself is at risk because there are limited copies and it has not been digitized, and access is therefore limited. This seminal piece on Litema has not been as widely read as one would expect possibly because of the aforementioned factors. The second major contribution to the Litema field is Van Wyk's (1996) dissertation. Accessibility is also limited and although in an electronic format, it is neither accessible on an online platform, nor available at any academic institution in South Africa. However there are a number of popular photographic coffee table publications including that of Van Wyk (1998), Changuion et al. (1989), Magubane (1998) and Magubane and Klopper (2000, 2001a, 2001b), which capture the currency of the art form. More recent publications include the two by Beyer (2008a, 2008b) produced during this study, and later



Jolly (2010). These publications, although functioning as ‘visual archives’ of sorts, do not always reflect academic discourse in this field. Copyright restrictions apply, they are not affordable or attainable by all, and sadly, they too can become obsolete when not republished or reprinted.

Preserving the form by means of photographs, though not underrated, does not alone guarantee preservation of the *tradition*. It only captures what, in consideration of the fears expressed, may well and ironically become *fading* memories. Survival of the art form therefore requires additional and alternative intervention.

### 1.2 Aim of the Study

This study is a direct response to the concern that the Litema art form is waning. It argues that the depletion is visible in the transitional nature of and radical changes in contemporary Litema design. The tradition, or at least the current design, needs to be maintained. In addition, interest must be revived. This establishes the overall aims of the *Revival of Litema* project. The project builds on the research conducted by Mothibe (1976), Kaltenbrun (1979), Bekker (c. 1980, 1990), Changuion et al. (1989), Van Wyk (1996, 1998) and Beyer (2004).

Preservation and revival of Litema can be achieved effectively through revisiting, promoting and reintroducing the art form. The objective is thus to:

- 1) expand on the existing knowledge of Litema,
- 2) promote the artists and the custom of Litema by creating an awareness and appreciation for the art form,
- 3) reacquaint original knowledge holders with the practice, and
- 4) conserve and endorse the Litema designs.

### 1.3 Outcomes of the Study

The ‘Methodological Approach’ section in Chapter 2 briefly relates the outcomes of this study. The ‘Results’ section in Chapter 6 provides a comprehensive account of the outcomes (eight in total), which deliver under the auspice of a Lotteries-funded project titled *Revival of Litema*. The outcomes of this study comprise the following:

- 1) an extension of the knowledge on Litema,
- 2) a celebration of Litema on Heritage Day (2004),
- 3) a Litema website,
- 4) an illustrated Book – *Litema Mural Masterpiece*,
- 5) a design manual – *Litema Mural Masterpiece ~ A Design Manual*,
- 6) a permanent Litema mural,
- 7) Litema prototypes for industrial purposes, and
- 8) a Litema DVD.

### 1.4 Significance of the Study

The outcomes of this study institutes a body of knowledge which, refreshes, preserves, reintroduces and promotes the Litema art form, and likewise the Litema artist.

### 1.5 Research Background

The research that informs the *Revival of Litema* study is based on research conducted with and about twenty worker settlements located on farms in the Eastern Free State, in the regions of Fouriesburg, Bethlehem, Warden, Harrismith and Vrede. The study builds on preliminary research conducted by the present author during 2002 and 2004, which launched an investigation into the origins, symbolism and currency of Litema patterns. The 2002-2004 *Origins and Symbolism* study focussed mainly on the work of seven Litema artists: Maria Lakatje, Nnini and Feitjie Mosia, Elisa Mofokeng, Paulina Sibeko, Maria (Makhanya) Mashinini and Chrestina Mabuya. The artists resided on the farms Bowfarm, Waaiwater, Landgoed and Siloam in regions of the Eastern Free State. Initial and exploratory fieldwork for the latter study took place at the Basotho Cultural Village (BCV) in the Golden Gate Highlands National Park in QwaQwa in early 2002. This was followed by fieldwork surveys and interviews with artists residing on five farms located near the towns of Bethlehem, Warden and Harrismith. The current study commenced in early 2005 and officially concluded at the end of 2008.

Photographic documentation however also took place afterwards, both in 2008 and in 2010, during two excursions to the area to distribute a photographic publication (Beyer 2008a) based on the outcomes of this study. Data collection comprised of questionnaire-based and verbal interviews with Litema artists, the photographing of decorated homes, the decorating activity, the artists' social environments, as well as the Eastern Free State landscape and environs. Farm owners, Litema artists and owners of decorated homes gave permission to access and interview before data collection commenced. Consent which was at first obtained verbally, confirmed via contractual agreements. Sesotho translators facilitated with verbal communication and the finalization of permission agreements. Fifty-nine Litema artists were interviewed and fifty-four permission agreements were signed. Roughly 2700 photographs were recorded. This primary research was shaped by and contributes to literature about Litema in Southern Africa to which this section of the chapter now turns.

### 1.6 Review of Studies on Litema

#### Early Mural Designs - 1820s to 1910s

The tradition of mural art in Southern Africa has an enduring past. A number of explorers travelling throughout South Africa in the early part of the 19<sup>th</sup> century referred to decorated homes in their travel journals and diaries. James Walton (1951:84; 1956:34,35) asserts that one of the earliest wall decorations, although rudimentary, was found in Sotho-occupied rock shelters in the Ntlo-kholo mountain of British Basutoland (the current day Lesotho).

Excavations in one of these shelters revealed a chevron pattern positioned above the entrance to a circular hut. The interior and exterior of the frontal wall of the hut (set in rubble and clay) was periodically smeared with mixtures of cow dung and clay, these in alternating colours of brown, yellow, and orange. At the back of the hut, a rock ledge covered in clay served as the platform on which rested pottery and other family treasures. A small clay shelf was also attached to the wall. Note that at the time, Walton (1948:140) remarked that similar structures were still present in then current day Basotho homes. Eroded cave shelters in a ravine behind Moeseling (in the Berea district of Lesotho) provide further evidence of walls which were formerly covered in painted decorations. The time of occupation of these huts was estimated to be between 1700 AD and 1740 AD (Walton 1956:36).

James Campbell's (Campbell 1840:97) early 19<sup>th</sup> century account of Hurutse chief Sinosee's house (near Zeerust) described mural decorations as "neatly finished" with yellow interior walls, bordered in red and decorated with figures of shields, elephants, giraffes and other animals. An illustration of the interior of this house is given in figure 1.1. In other houses, Campbell observed figures, pillars and ornamentations moulded in hard clay and painted in a variety of colours. In 1820 he (Campbell 1820:269) wrote "...these decorations would not have disgraced European workmen" and were created by "...an ingenious people".

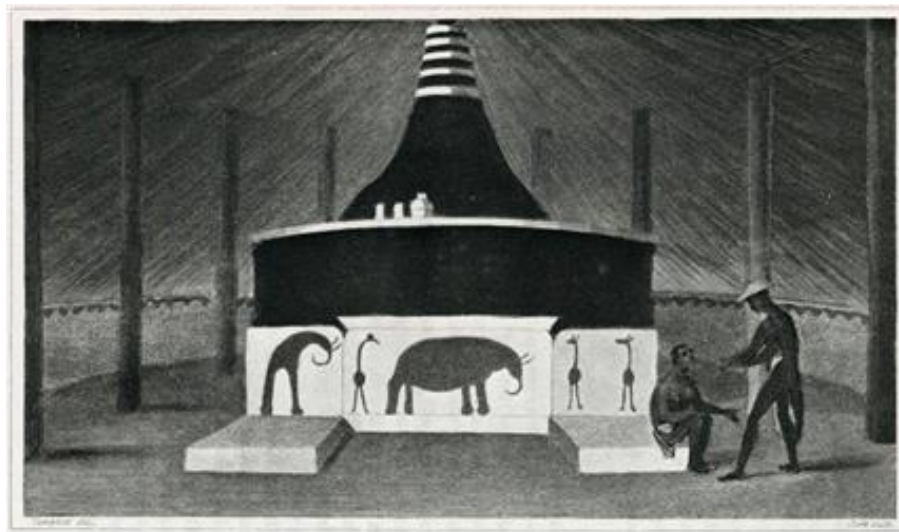


Figure 1.1 An illustration from Campbell's book: *Travels in South Africa: A narrative of a second journey in the interior of that country*. Campbell's illustration depicts the interior of chief Sinosee's dwelling at Kurreechane (near present day Zeerust) (Campbell 1820:268).

Robert Moffat, a missionary who travelled through the same geographical area in 1836, commented that the houses of the Bathlaping displayed a far superior style to anything he had witnessed among other Southern African ethnic groupings. Moffat goes on to describe walls as being well plastered, polished and neatly ornamented with architraves and cornices (Stow 1905:547; Grant and Grant 1995:43; Changuion et al. 1989:23). Another missionary, Eugene

Casallis (1861:127) referred to Litema in his book *The Basutos: Twenty-three Years in South Africa*, as “...perfectly well plastered and often decorated with ingenious designs”. George William Stow (1905), who in the 1880s assembled the accounts of James Campbell, published these records in a book titled *The Native Races of South Africa* (1905). The book also depicts a number of decorative patterns collected by Stow in 1887 in British Basutoland (current day Lesotho). Stow (1905:547) showed particular admiration for the mural art of the Bakuena people who, according to him, “...excelled in the ornamentation of their dwellings, their various patterns for wall paintings both for inside and outside decoration” and “their attempts at moulded pilaster”. Stow’s reproductions, which are depicted in figure 1.2 below, portray interior as well as exterior decorations from areas in the former Transvaal and Orange Free State provinces. These highly geometrical, seemingly non-representational designs bear little resemblance to the largely curvilinear and organic motifs illustrative of contemporary Litema patterns.

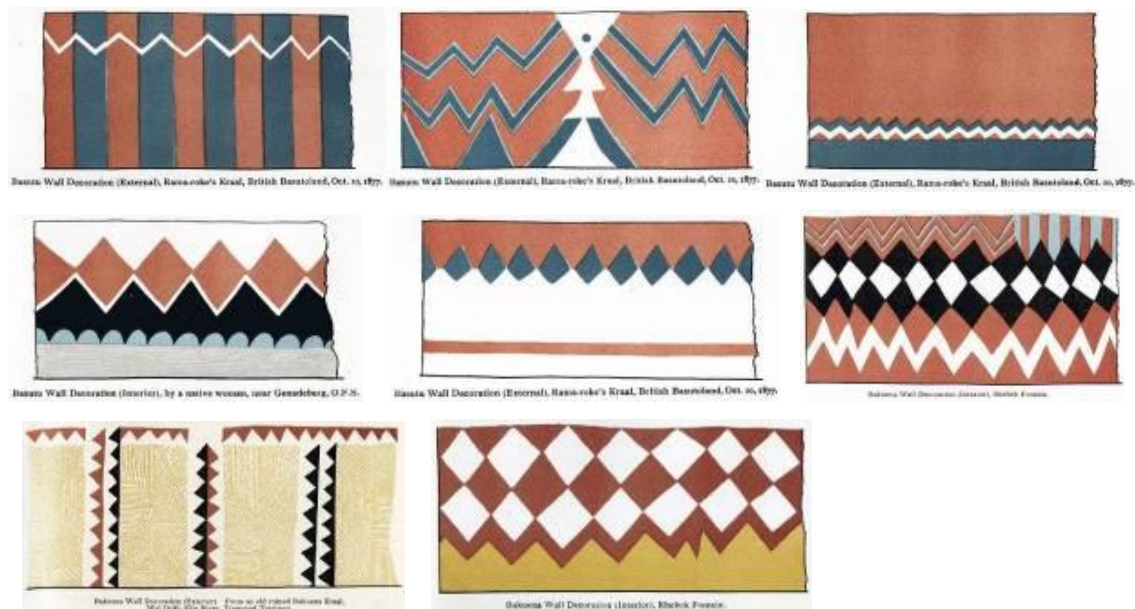


Figure 1.2 Eight mural patterns from George Stow’s book *The Native Races of South Africa*. Decorations documented in British Basutoland, the former Orange Free State and Transvaal provinces of South Africa (Stow 1905:435).

### Modern Litema Designs – mid-20<sup>th</sup> century to present day

For the most part, Litema designs of the late 1930s and 1940s were collected by James Walton (1948, 1956), at first an education officer and later the deputy-director of Education in Lesotho. Walton, who showed a great interest in vernacular architecture, was the founder of the Vernacular Architecture Group established in 1952. Walton’s reports on rural architecture and archaeological site excavations prove invaluable in that these, according to Franco Frescura (1993:3,4), are sometimes the only surviving records. The J.S. Gericke Library of the University of Stellenbosch currently hold the James Walton Collection, an extensive library of original illustrations, photographs and writings, many of these unpublished. The material is

accessible via the library's online archive. The patterns copied by Walton are reminiscent of later, more curvilinear Litema designs. Walton also redrew a number of the patterns originally produced by Stow (1905), as figures 1.3 and 1.4 will indicate.

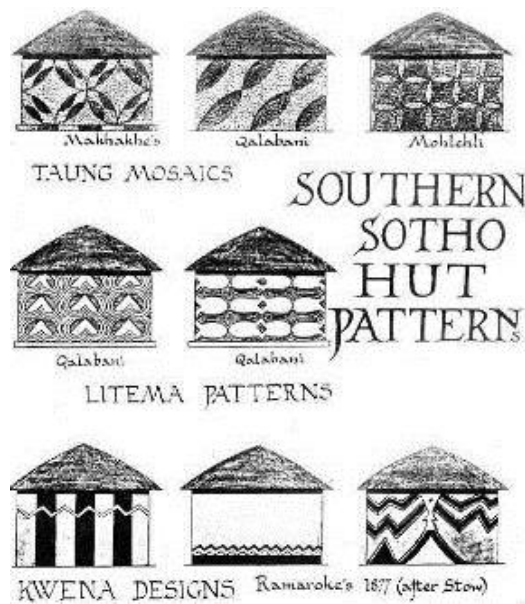


Figure 1.3 Basotho mural decorations with amongst other four re-drawn Litema designs after Stow (Walton 1948:fig2).



Figure 1.4 Wall patterns reproduced by James Walton in 1955. The illustration depicts Transvaal Ndebele panels, southern Sotho patterns (after Stow 1877), Transvaal Kwena decorations (after Stow 1877), Taung and southern Sotho Litema patterns (James Walton Collection n.d.). (See also Walton 1956:146)

Architect and architecture lecturer Franco Frescura (1989, 1990, 1991, 1994, 2001), who conducted most of his research in the early 1970s, wrote extensively on vernacular architecture in South Africa. His research explores the evolution of traditional building styles and the historical factors suggested to have brought about these changes (many of which coincided with the stylistic development of the Litema artist). In his article *Accommodation or Protest: The Rise of Wall Decorating Tradition in Rural South Africa* (1990), Frescura touches on the topic of symbolism and the impetus behind the Litema design. He also documents a number of decorated houses, many of these displaying established Litema patterns. Figures 1.5 to 1.7 depict some of these decorations. Besides an illustrated book *Rural Shelter in Southern Africa* (2001), the cover of which features eight typical Litema designs, Frescura published numerous other papers which relate to the topic of mural decoration. Articles appeared in amongst others, the *South African Journal of Art and Architectural History*, the *South African Journal of Cultural and Art History* and *Architecture SA (Journal of the Institute of South African Architects)*. Frescura's uniquely architectural perspective on the topic compliments this dissertation. The similarities between Frescura's collection and the designs observed during the period of this study, are striking.



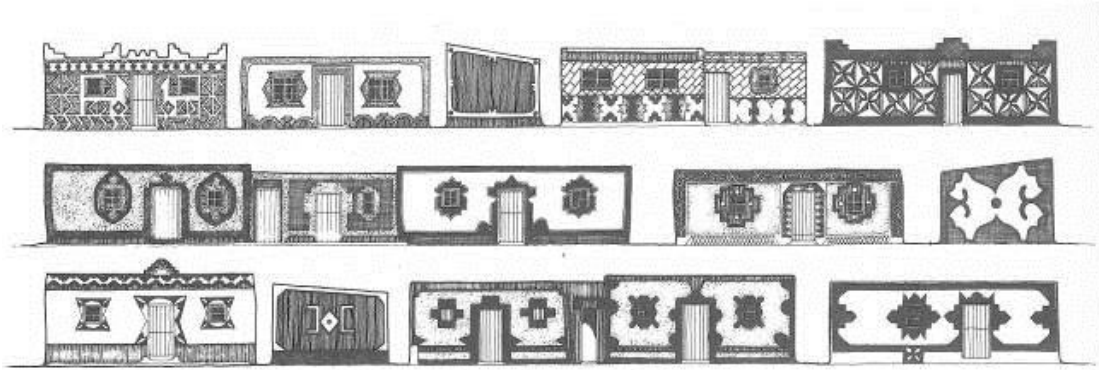


Figure 1.5 Illustration extracted from journal article titled *The South African flat-roofed dwelling: a study in geographical adaptation and cultural transmission* (Frescura 1989:382).

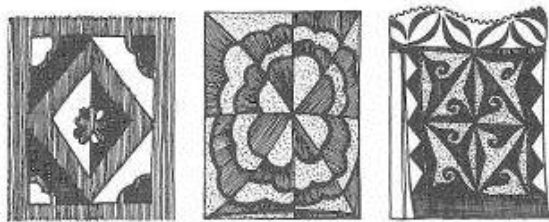


Figure 1.6 Southern Sotho wall decorations copied by Frescura in the districts of Balfour, Villiers and Greylingstad (Frescura 1989:383). (See also Frescura 2001:167)

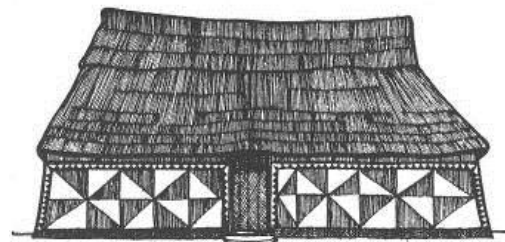


Figure 1.7 Hipped-roof dwelling with square-symmetrical Litema design. Vicinity Standerton, 1979. Illustration extracted from *The Colonial Factor: The development of southern Africa indigenous vernacular architecture, 1810-1910* (Frescura 1994:55).

In 1976 Benedict Lira Mothibe, in collaboration with his motivator Dr Matsela and the National Teachers Training College of Lesotho (NTTCL), published a booklet entitled *Litema: Designs by Students at the National Teachers Training College of Lesotho (NTTCL)*. This booklet illustrates twenty-nine Litema patterns reproduced from murals prevalent in Lesotho in the 1970s. Although the booklet was not distributed outside the College's library, this work was also used by other researchers amongst others Paulus Gerdes (1998) and Gary N. Van Wyk (1998). Mothibe, a lecturer at the NTTCL at the time, sought to revive interest in Sotho traditions, in particular that of Litema. Under Mothibe's guidance students located and copied Litema murals, which were thereafter redrawn and included in the *Litema* booklet. A foreword, descriptive titles, and the names of the students that collected the patterns supplement the graphics. The title given to each Litema design is purely descriptive and based on an object of resemblance at the time. It was not the intent to allocate names to specific designs (B Mothibe 2003, pers. comm., 25 June). The *Lekoko* design for example is derived from the skin of an animal, whilst the *Maloti* design is inspired by a landscape of hills. The words *lekoko* and *maloti* translate to 'animal skin' and 'mountains' (B Mothibe 2003, pers. comm., 25 June). Though the designs are visually different from those collected in this study, the approach to symmetry and the process of deriving shapes from nature and the artist's surrounds is similar. Mothibe's pattern collection appears in figure 1.8.

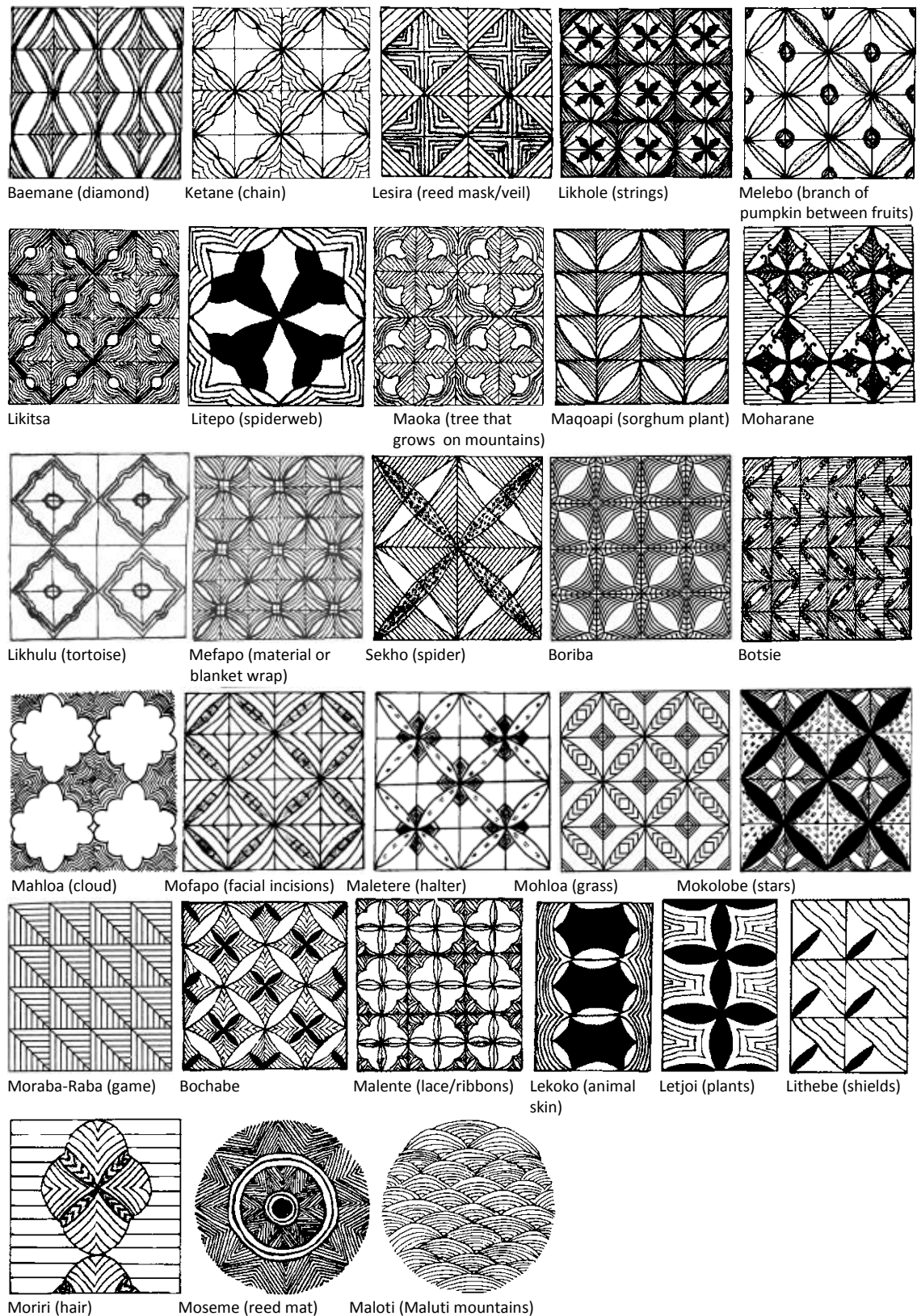
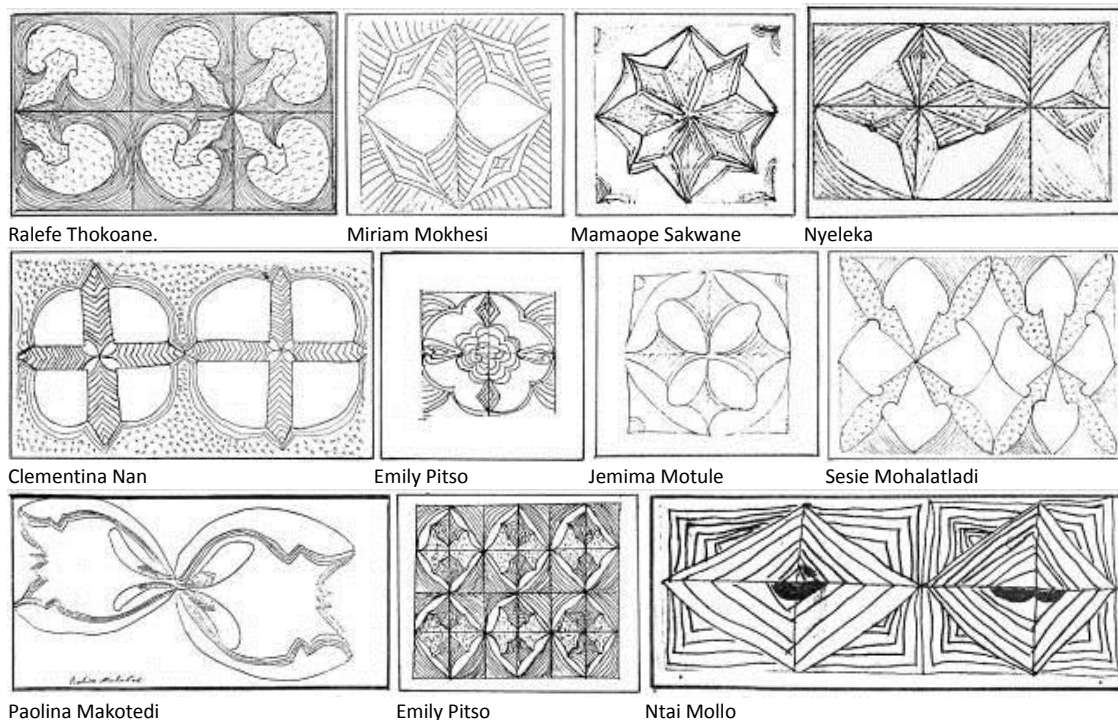


Figure 1.8 Twenty-nine Litema designs copied by students of the National Teachers Training College of Lesotho (NTTCL) in 1976. The artists responsible for producing the patterns, are as follows (from left to right, top to bottom); N. Musi, C. Letsoela, M. Nthebe, C.T. Lekanyane, M. Lekholoane, Sr. Regina Maoatsa, R. Moremoholo, T. Moleko, A.M. Malefane, C.T. Lekanyane, M. Lekholoane, M. Ntoi, D. Mphoka, A.M. Malefane, C.T. Lekanyane, Sr. Maria Pia Tshelo, L. Molapo, M. Ntoi, J. Mokhele, J. Ralile, M. Sebilo, A.M. Malefane, C.T. Lekanyane, M.E. Mohale, M.E. Mohale, M. Mokone, N. Musi, Moseme, M. Sebilo and M. Sebilo (Mothibe 1976:3-16).



Gustav Alfred Kaltenbrun's 1979 Masters (Art History) dissertation entitled *Boukuns van die Swartman in die Oranje Vrystaat*, is seminal. The drawings compiled in this dissertation were the result of a drawing competition held for artists in the town of Ficksburg in 1977. Artists above the age of sixty were asked to illustrate some of their Litema decorations and approximately two-hundred women took part in the competition. The drawings of 132 Litema artists are included in Kaltenbrun's dissertation. The author's (Kaltenbrun 1979) fieldwork was conducted over a period of five years, from 1973 to 1978. The author remarks that the extended collection period allowed him to provide a thorough and comprehensive record of the art form, in particular of the manner in which decorations were influenced by the changing of seasons (Kaltenbrun 1979:2). His report on the various building styles and their methods of construction is very comprehensive. Kaltenbrun's own photographs and illustrations are irreplaceable – these document decorating styles that have, as later sections will show, long since disappeared from the South African landscape. Many of the meanings ascribed to motifs communicated to Kaltenbrun by informants (Litema artists), are not recognized by contemporary artists. Similarly many of these accounts are not referred to or explained by other researchers. Kaltenbrun recorded the names of artists, their ancestries, the geographical locations where photographs were taken and similarly, the areas from where illustrations originate. This metadata consistently supports the first all-inclusive, extensive and comparable record of Litema designs. 38 Litema patterns collected by Kaltenbrun are shown in figure 1.9 below. The names of artists appear below their drawings. Figure 1.10 depicts two drawings originated by the author (Kaltenbrun 1979) during his fieldwork.





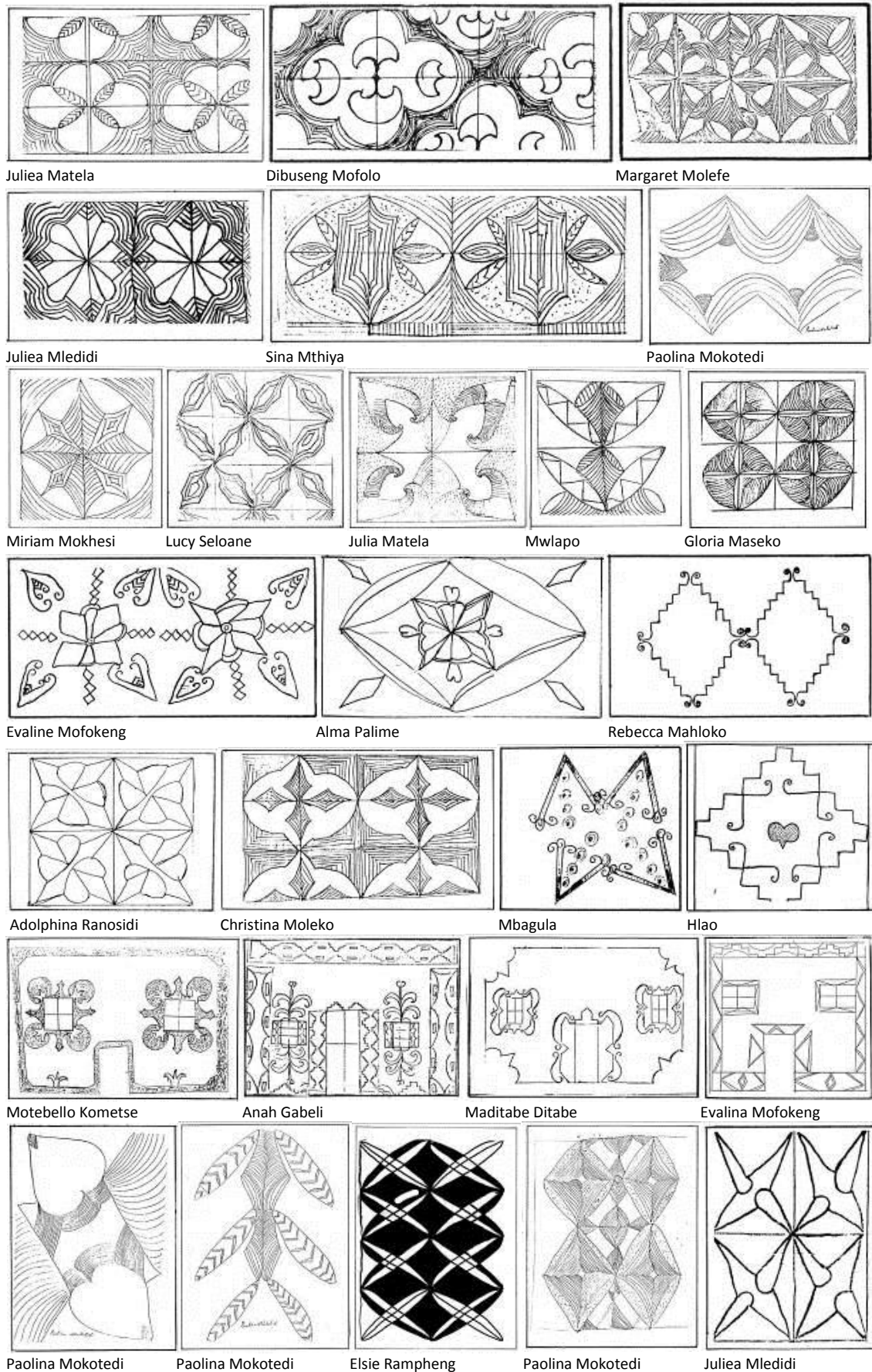


Figure 1.9 Thirty-eight Litema patterns drawn by Litema artists in the late 1970s. Extracted from the Masters dissertation of Gustav Alfred Kaltenbrun (Kaltenbrun 1979:60-129).

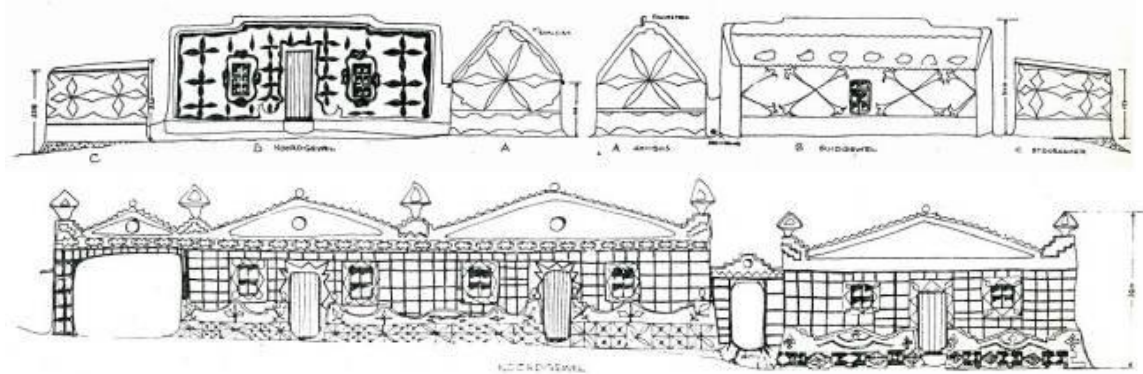


Figure 1.10 Schematic depicting homestead layouts and mural decorations. Illustrated by Gustav Alfred Kaltenbrun (Kaltenbrun 1979:147,160).

Melinda Bekker, anthropologist and former curator of the Basotho Cultural Village (Golden Gate Highlands National Park), for fifteen years (during the 1980s and 1990s) extensively researched and documented Litema, with photographic footage originating from Lesotho and amongst others, the areas of Warden, Aberfeldy, Harrismith, Bethlehem and Kestell (Eastern Free State). Bekker used the results of her research in the planning and establishment of an open-air cultural museum at Modjaji, the location and venue of the latter-day BCV (Bekker 2002, pers. comm., 2 February). Bekker's photographs, although unpublished, were electronically scanned and labelled by the present author during two visits to the Basotho Cultural Village (BCV) in early 2002. The digital objects, which were handed to Bekker, proved invaluable as they guided towards the allocation of this and a previous Litema study area.

*The African Mural* (1989) with photographs by Paul Changuion and text by Tom Matthews and Annice Changuion, documents the mural art of the Shona (of Zimbabwe), Ndebele, Venda, Xhosa, and the Southern Sotho. The 150 photographs depicted in this book, collected by Changuion over a period of 15 years starting in 1972, deliver immense insight into the type of subject matter depicted on murals across Southern Africa in the 70s and 80s. Photographs are beautifully composed and well-described. The text is based predominantly on Tom Matthews's doctoral thesis titled *Tribal Paintings in South Africa, with Particular Reference to Xhosa Painting* (UNISA, 1971) (Changuion et al. 1989:jacket). Matthews, himself a painter and art historian, delivers an objective, aesthetic interpretation of the subject. 40 of the 166 pages comprised in the book are dedicated to a discussion on Sotho mural art. Pictorial locations are noted, however artworks are anonymous. This omission would have enriched the publication by capturing the feigning art form more fully.

In 2003, Benedict Mothibe supplied the School of Design Technology and Visual Art, CUT Free State, with a second set of Litema designs during an interview in Maseru in Lesotho. Mothibe obtained the designs from his aunt Madamfusi Theko, an 87-year old Litema artist, who after Mothibe had asked her, sketched a number of Litema patterns in the sand. Mothibe then copied the patterns onto A4 paper, after which they were compiled into a collection of twenty



designs titled *Basotho Litema-Patterns: With Modifications* (B Mothibe 2003, pers. comm., 25 June). Only two copies of this booklet were produced, one of which was donated to the School of Design Technology and Visual Art (CUT) in 2003. The twenty 'modified' patterns which appear in the booklet are given in figure 1.11 below.

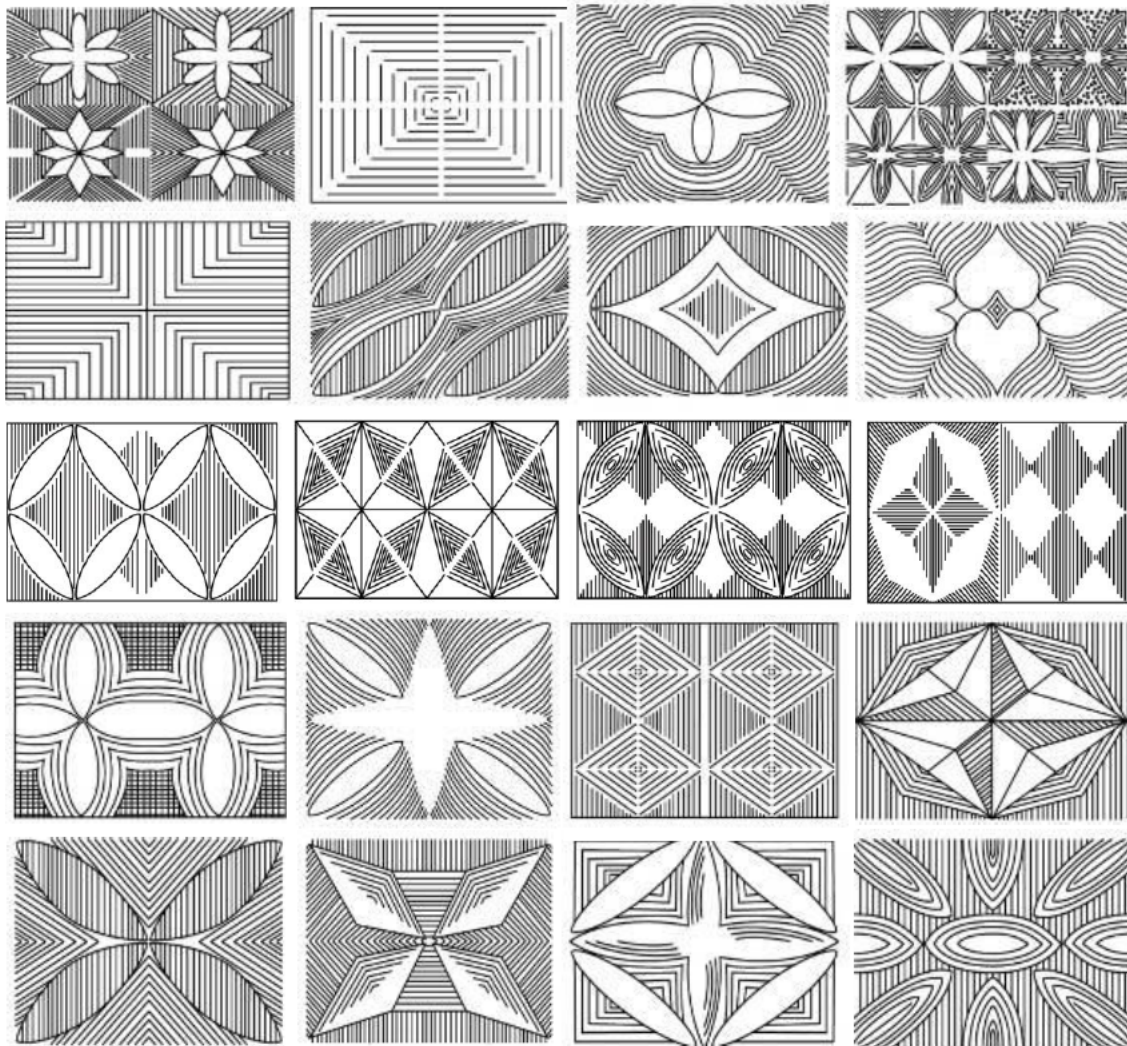


Figure 1.11 Redrawn (modified) Litema patterns after Benedict Mothibe (Mothibe 2003:1-10).

Paulus Gerdes, a Mozambican mathematician and maths educator with his book *Women, Art and Geometry in Southern Africa* (1998), draws the attention to mathematical aspects embedded in African cultural practices and objects. Gerdes, who included 60 Litema patterns in his publication, geometrically dissects these in order to deliver a simplified understanding of their construction. By illustrating the uniquely symmetrical aspects of the design, Gerdes prompts an appreciation for the mathematical ingenuity displayed by Litema artists. Gerdes argues that by creating the latter appreciation, these traditions may be preserved, revived and developed. A visual inspection of the Litema designs featured in the publication (Gerdes 1998:111-170) indicates that they are based on illustrations collected by Mothibe (1976), as well as photographs by Paul Changuion (Changuion et al. 1989).

Brenda Joanne Molife's Master of Arts thesis titled *Mural Decorations in South Africa: Among the Ndebele and the Sotho Peoples* (University of Iowa, USA, 1994), provides a brief, condensed overview of mural art in South Africa, followed by a description of the practice amongst the Tswana and the Southern Sotho. Many of Molife's arguments are founded on Gary N. Van Wyk's 1983 Museum of African Art journal article titled *Through the Cosmic Flower: Secret Resistance in the Mural Art of Sotho-Tswana Women*, Tom Matthews's 1971 dissertation *Tribal Paintings in South Africa, with Particular Reference to Xhosa Paintings*, and Changuion et al.'s 1989 *African Mural*. Molife relates how aspects of initiation, crafts such as beadwork, and Litema, share common symbols. She focusses on the role of the woman and the relation of the latter to the domestic space she occupies. This provides useful insights into the gendered practice of Litema.

Gary N. Van Wyk's PhD thesis *Patterns of Possession: The Art of the Basotho Dwelling* (University of Columbia, USA, 1996) provides a broad overview of the history of the Basotho and the events that shaped the nation and the Kingdom of Lesotho. Van Wyk outlines harsh socio-political landscape of South Africa in the 1980's and 1990's. Van Wyk explores the topics of male and female initiation, the role of female diviners and healers, and the ancestral and sacred environments to understand the Basotho and Litema. As the mural springs from this landscape, so Van Wyk argues that, the mural is a sacred art form which calls to and appraises the ancestors. Homesteads, murals and mural motifs are consequently endowed with boundless figurative significance. Van Wyk's photographically illustrated book, *African Painted Houses: Basotho Dwellings of Southern Africa* (1998), presents his academic work (Van Wyk 1996) in a popular and more accessible format. The book is illustrated with 219 photographs of which 161 are in colour.

Though focussing on Batswana mural art, also known as *lekgapo*, Sandy and Elinah Grant's book *Decorated Homes in Botswana* (1995), has contributed considerably towards an understanding of the processes, materials and motivations that give rise and shape also the Litema mural. The latter aspects parallel that of Litema and these shared commonalities can be ascribed to the fact that the Basotho and the Batswana people share a common past. The Grants (1995), as was the case with this study, acted on concerns expressed regarding the continuance of the *lekgapo* mural. Exploration into past and contemporary *lekgapo* designs yielded the almost-exact results as given in this study. Like Litema, the *lekgapo* mural is transforming and adapting to a now modern environment. Some features of the art form have already disappeared, the clay cabinet being one. The practise also shares commonalities with other Southern African mural arts, for example the Ndebele mural. Many Batswana work as migrant labourers in South African mines. Decorating materials and periods mirror that of the Litema practise, much like the geographical landscape. Decorating techniques and numerous *lekgapo* patterns replicate in Litema. Answers given the questions posed by the Grants appear

relevant to this research. The photographs that illustrate the Grants' book have supported many of the observations made in this study.

Photographer Peter Magubane has published numerous photography-based coffee table books of arts and crafts, and cultural practises in South Africa. One such publication, *Homesteads* (Magubane and Klopper 2001b) specifically narrates the tradition of mural art, and although text features minimally, it correlates the data collected in this study. The text was provided by Sandra Klopper, professor of fine art at the University of Stellenbosch. A number of photographs of Sotho homes comprised in this book, also appear in *Arts and Crafts* (Magubane and Klopper 2001a), in *Vanishing Cultures* (Magubane 1998) and *African Renaissance* (Magubane and Klopper 2000). Viewed together these publications focus on current social, artistic and religious indigenous traditions in South Africa. By sketching the histories of ten major ethnic peoples, their arts and crafts and customs, the authors provide valuable insight into cultural identity, and touch on aspects which guide towards a better understanding of Litema.

More recently Jolly (2010), Kammeyer (2010) and Riep (2011) have made contributions to the topic of Litema. Pieter Jolly, an honorary research associate in the Department of Archaeology at the University of Cape Town, randomly photographed Sotho homes and murals whilst conducting his research in (mainly) Lesotho and South Africa. These images were published in a self-designed, privately funded memoir titled *Ditema: Some decorated Sotho buildings* (1910). The booklet contains no text other than that contained in a two-page introduction, which describes how homes are built, plastered and decorated. The 84-page booklet contains approximately 70 Litema photographs, with 12 of these interesting contemporary variations. The photographs of homes in Lesotho were particularly helpful when reporting on traditional building styles in this study.

Architect Heinrich Kammeyer's PhD thesis titled *Reciprocity in the evolution of self through the making of homes-as-artefacts: a phenomenological study of the Basotho female in her vernacular architecture* (University of Pretoria, South Africa, 2010) is, to date, the only writing which provides insight into the creator of the Litema mural. By contextualizing the work and lives of Litema artists, Kammeyer explores the paradigm of reciprocity or lived experience, whereby through 'making' her home-as-artefact, the artist is in fact being 'made'. Kammeyer also touches on initiation and how young women are instructed on their roles as women, wives and mothers, also through the built artefact – her home. The artist for instance uses the act of making to communicate and test the responses of those reading her artefact. Kammeyer contends that Litema is an art born from the earth and is the result of an interaction between ontological, haptic and aesthetic phenomena.

David Merkel Riep's PhD (Art History) thesis titled *House of the Crocodile: South Sotho Art and History in Southern Africa* (University of Iowa, USA, 2011) is the first all-inclusive anthology of South Sotho art history. Riep's objective is to demonstrate the existence of a unique and distinguishable Basotho visual style, and to develop a system of identification for uniquely Basotho objects, one which will also relate the context and culture in which these forms exist. Commencing with a narrative of the history of Sotho speakers in South Africa, Riep proceeds to describe the types of adornment, objects and architecture which characterises Basotho culture. Riep refers to the different decorating techniques and materials, as well as the periods and cultural activities associated with Litema. Most of his findings are based on personal interviews and data collected during fieldwork. Riep's work is also illustrated with his own photographs.

### 1.7 Concluding Remarks

The Litema art form and tradition is in danger of disappearance. Survival of the art form and the design requires intervention. For future generations to benefit from the knowledge, indigenous knowledge holders need to be reacquainted with the Litema practise. Interest in the mural can be revived by showcasing the mural and the artist, and stressing the continuance of this cultural heritage. Current designs need to be documented, preserved and made accessible to a worldwide community. Numerous photographically illustrated books do document images of Litema across the country. These collectively form the start of a much needed visual archive. Litema has, however, only been the focus of a handful of academic works within Southern African historiography including Kaltenbrun (1979), Bekker (c. 1980s), Frescura (1989, 1990, 1991, 1994, 2001), Mothibe (1976, 2003), Van Wyk (1996, 1998) and Kammeyer (2010). Albeit, documented works are not always published or accessible, and existing information requires updating. One of the aims of the *Revival of Litema* project, which is to *revisit* the art form, involves, as the following chapter (Chapter 2) will indicate, the continued collection of photographic evidence and research. Data will culminate in amongst others, an illustrated coffee-table book, a design manual and a dedicated Litema website. These platforms, in effect, function as visual archives. The methodology section, which is captured in Chapter 2, will show that a number of other activities (eight in total) aim to re-familiarize, promote and preserve the knowledge of Litema. The *Revival of Litema* project institutes a convinced attempt at revitalizing Litema. This interprets the significance of the study. To summarize: Chapter 1 expressed the problem statement, the aims, outcomes and significance of the study. It also provided an account of topical literature and has shown how it informs and shapes this study. Note that, although the literature survey is concentrated in this chapter, references will be made to these (more prominent) works throughout this dissertation, and secondary sources introduced throughout following chapters.



## Chapter Two

### METHODOLOGICAL APPROACH

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This chapter outlines the administrative, formal and ethical processes which initiated and steered this study. It also provides an overview of the research methods and instruments.

#### 2.1 Motivation to Extend Research on Litema

A National Research Foundation (NRF) funded study into the origins and symbolism of Litema conducted by the present author between 2002 and 2004, determined that the practise of Litema was not only in decline, but in a transformative, hybrid state. The art form is evolving for a number of reasons. The introduction of synthetic decorating materials and modern media for instance, inspire and transmit new decorative approaches. Contributing to the eventual demise of the art form, or at any rate the loss of its traditional and uniquely-characteristic design approach are factors such as industrialization, urbanization and westernization. The artists who link custom and current practise are slowly disappearing and their legacy is not necessarily being carried forth by those who inherit it. Young girls and women are occupied with contemporary life; traditional values and societal structures are changing. The bond between old and new continues to sever as increasingly more rural people move to cities and urban areas in search of better living conditions and, as traditional architecture is being replaced by modern structures and built surfaces. This in part prompted an intervention in 1976 by Benedict Lira Mothibe.

#### Application for Research Funding

Mothibe's (1976) prediction and the outcomes of the 2002-2004 *Origins and Symbolism* study (Beyer 2004) alerted to the urgency for the documentation and preservation of Litema designs. It was on the latter premise that the Technikon Free State<sup>1</sup> in September 2003 submitted a funding proposal to the National Lotteries Trust Fund (NLDTF). The proposal titled *Revival of Litema the art of Basotho house painting* {hence forth referenced as the NLDTF/CUT Funding Proposal (2003)}, described eight projects or activities which were aimed at stimulating and reviving the cultural practise of Litema. The projects were to conclude over a period of two years, beginning 2004 and ending 2005. Both the funding proposal and original NLDTF Call for Applications (2003) are placed in Appendix A.

The *Revival of Litema* project was conceptualized by the then director of the School of Design Technology and Visual Art, Central University of Technology Free State (CUT), Dr Rudi Wynand de Lange. The present author, at the time a lecturer in Photography at the Art School, compiled and based the funding proposal on the outcomes of her 2002-2004 *Origins and Symbolism* study. As the proposed project was to provide the material for the present author's

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<sup>1</sup> \*Note that at the time the CUT Free State was operating as the Technikon Free State.

Master's study (Magister Technologiae Photography), the present author under the supervision of Dr De Lange, would perform as main administrator of the project. A large portion of students and staff at the CUT Free State comprised persons of Basotho origins. It was therefore recommended that these persons become the drivers of some of the projects. On instruction of the then Deputy Vice-Chancellor (CUT) Prof. C.A.J. Van Rensburg, financial and supply chain management was to be handled by the Science Park (CUT). Jenny van Rensburg was appointed as financial administrator. The Department Fundraising, Publicity and Marketing (CUT) would see to the marketing and promotion of the project. Fundraiser Barbara Steenkamp, who was instrumental in securing the NLDTF grant, would direct the NLDTF-CUT relationship.

Listed below are the eight activities which were to support aims of the *Revival of Litema* project. Activities are described in brief. Note that this information is extracted from the original NLDTF/CUT Funding Proposal (see Appendix A).

*1. Extending the current knowledge about Litema.*

The project would build on existing documentation through further written and photographic documentation, particularly in rural areas of the Free State and Lesotho.

*2. The creation of a database or archive for existing Litema designs and documented research.*

The project would entail the transference of photographic and written documentation into an electronic archive, for example a website.

*3. The production and printing of a Litema manual.*

The manual would guide and inspire existing and future Litema artists, and designers alike. It was to comprise of Litema pattern graphics as well as mural photographs.

*4. The reintroduction of Litema to selected communities.*

Two skilled Litema artists were to demonstrate Litema decorating methods to female learners at selected schools in the Free State, and likewise to women living in deep rural areas of the Free State. These training sessions were to be facilitated by members of the School of Design Technology and Visual Art (CUT).

*5. The production of an illustrated book.*

The coffee table book was aimed at creating a public awareness and appreciation through promotion of Litema as an independent and unique indigenous art form.

*6. The manufacturing and placing of a mural.*

As a public art work, a permanent mural would both uplift its location and force awareness regarding the Litema heritage.



### 7. A celebration of Litema art during Africa Day 2004.

Five practising Litema artists were to decorate the walls of the Musicon music academy in Bloemfontein, during a celebration of Litema on Africa Day 2004. The event would present as a collaborative between the Musicon and the CUT (at the time the Technikon Free State).

### 8. The development of prototypes for industrial purposes.

Basotho students were to be involved in the manufacturing of prototype products amongst other ceramic tiles, printed textiles, jewellery, postcards, stamps, labels, woven articles and phone cards. The products had to exhibit and endorse Litema patterns.

Expenditures and time frames for each of the above projects are detailed in the NLDTF/CUT Funding Proposal (2003) (see Appendix A). The breakdown in table 2.1 below however consolidates the latter information and provides a general overview. Note that due to the delay between the NLDTF grant, the signing of the NLDTF/CUT Grant Agreement (2005) and actual receipt of NLDTF moneys, implementation and completion dates did not coincide with initially proposed dates. The *Revival of Litema* project only initiated in April 2005, 16 months later than was originally projected. This translated into extended time, which meant that the project only closed at the end of 2007.

Table 2.1 Condensed *Revival of Litema* project budget and expected completion dates, as proposed in the NLDTF/CUT Funding Proposal in 2003 (CUT Free State 2003).

Budget Item	Cost in Rand	Time Frame
1. Extending Litema Knowledge	R32 900	Feb 2004 – Aug 2005
2. Litema Database/Archive	R23 000	Mar 2004 – Oct 2005
3. Litema Manual Production	R104 000	Mar 2004 – Sept 2004
4. Reintroduction of Litema to Selected Communities	R67 800	Sept 2004 – Jul 2005
5. Illustrated Book Production	R150 000	Sept 2004 – Mar 2005
6. Manufacturing and Placing of a Mural	R25,050	Sept 2004
7. Litema Celebrations – Africa Day 2004	R66 400	May 2005
8. Development of Prototypes	R29 000	Feb 2005 – Oct 2005
<b>TOTAL</b>	<b>R498 150</b>	

## 2.2 Research Grant, Grant Stipulations and Compliance

In September 2004, the School of Design Technology and Visual Art (CUT) received confirmation from the NLDTF that a grant of R 498 150.00 had been awarded for the *Revival of Litema* project. The letter of confirmation as well as the grant agreement between the NLDTF and the CUT, hence forth referred to as the NLDTF/CUT Grant Agreement (2005), is placed in Appendix A. Clearly stipulated in the agreement, and subject to adherence prior to commencement of *Revival of Litema* projects, were a number of NLDTF prerequisites. Said stipulations and CUT actions (in response) are captured as follows:

1. *An intellectual property advisor had to be consulted with regards ownership of research data, in particular the data and imagery collected and published under the auspices of the Revival of Litema project. See section 2 c (ii) of the NLDTF/CUT Grant Agreement (2005).*

In January 2005 the present author contacted the Law Society of the Free State to enquire with regards to a specialist in the field of intellectual property-, and copyright law. The society recommended Israel Sackstein Matsepe Inc. Attorneys. On consultation Barry Cloete, who advised on behalf of the firm, suggested operating from the premise that all photographs and text produced by the photographer and the author(s) (Beyer and CUT) should belong to the photographer and author(s), and that the wider Sesotho community of the Free State and Lesotho retain all rights to the original Basotho designs. New designs developed by students and staff members of The School of Design Technology and Visual Art (CUT) were to remain the property of the CUT Free State. With the latter recommendation in hand, Andrew Murray of the Science Park (CUT) in March 2005, was given the authority to contract a patent attorney who would formulate the following contractual agreements:

- a. A contract (or artist's permission agreement) between the CUT Free State and the Litema artist and/or proprietor of the decorated house to be photographed. This agreement would award copyright of photographs to the CUT Free State, whilst the artist or the proprietor of the decorated house, remained the owner of the intellectual property (or indigenous knowledge). The document, which was drafted in English, was scrutinized and validated by the Department Legal Services (CUT). On recommendation of Dr Nick Esterhuizen of the Faculty Communication Sciences (CUT), M. Radimo, M. Bunguzana and E.J. Mohatlane were commissioned to translate the agreement into Zulu, Xhosa and Sesotho. In consideration of artists who were not sufficiently literate to read and comprehend a formal agreement, care was taken to simplify legal phrasing. Said contracts are placed in Appendix A.
- b. A contract to regulate the rights to the photographs taken by the present author was drafted between the CUT Free State and the present author. This contract stipulated that the CUT Free State would retain all rights related to the photographs, that is; both copy- and intellectual property rights. The present author would however be acknowledged as photographer and contributor. The contract is placed in Appendix A.
- c. An agreement between the future printer and/or publisher of the Litema book and manual, to protect the contents and rights related to these publications, would present in the form of a tender agreement. The contract between the CUT and Oranje Printers Ltd., the printing company who was consequently awarded the contract, is placed in Addendum A. Note that both the tender agreement and accompanying process is described in detail in chapter 6.

2. *An African (black) project partner on a Senior Level was to be identified. See section 2 c (ii) of the NLDTF/CUT Grant Agreement (2005).*

Dr Victor Teise, a senior lecturer in the Faculty Communication Sciences (CUT) was identified as the partner for the project.

3. *Student involvement on Bachelors and Masters Level was predetermined. The names and contact details of students were to be furnished prior to commencement of any projects they were to be involved in. See section 2 c (ii) of the NLDTF/CUT Grant Agreement (2005).*

Fifth-year Mechanical Engineering student (CUT) Paul Maraba, L.B.J. Sentso a fourth-year Fine Art student (CUT), and Rosanne Renz and Johan van Noordwyk, two fourth-year Graphic Design students (CUT) were nominated as student participants. Note that Renz and Van Noordwyk were selected because senior-year black candidates were deficient at the time of project implementation.

Olutunmise Ojo, a lecturer in the Department Graphic Design at the School of Design Technology and Visual Art (CUT) would task and supervise second-year Graphic Design students in the creation of vector graphics (computer-generated graphics) of Litema patterns photographed by the present author in the course of this, as well as the 2002-2004 *Origins and Symbolism* study.

4. *Litema artists who were to be involved in the projects had to be identified. See section 2 c (ii) of the NLDTF/CUT Grant Agreement (2005).*

Litema artists Mama Minah (Radebe) Moloi, Beauty Maseko, Chrestina Maria Mofokeng, Lucy Tshabalala, Nnini Paulina Mosia and Mmasabata Maria Lakatje were selected as the community participants. The artists were selected on the basis of their involvement in the 2002-2004 *Origins and Symbolism* study and the fact that the present author had an established rapport with the women. Artists were located on three of the farms frequented during the current, *Revival of Litema* study.

5. *All assets purchased in the event of completing the Revival of Litema project, were to be ensured by the Technikon Free State. Refer to clause 5a of the NLDTF/CUT Grant Agreement (2005).*

As affirmed in the 'Implementation of the 'Project' and 'Budget' sections of the NLDTF/CUT Funding Proposal (2003), no assets (only resources and materials) were to be purchased during delivery of *Revival of Litema* projects. However, on recommendation of the Department Legal Services (CUT), a request was put forward to the Department Financial Management and

Services (CUT) to ensure that the risk of the *Revival of Litema* project is covered by the CUT's global insurance. The request was however denied as no provision was made for this expense in the initial *Revival of Litema* project costing (see NLDTF/CUT Funding Proposal 2003).

6. *All information pertaining to the projects and their delivery, whether financial or administrative, was to be available, accessible and perusable by representatives of the NLDTF and Lotteries Board, at all times. Refer to clause 8 of the NLDTF/CUT Grant Agreement (2005).*

Project data was stored in both electronic as well as print format. Copies were attainable from the present author, Dr De Lange and Jenny van Rensburg (CUT Science Park). Information was updated on a daily basis as requisitions, purchase orders and payments were processed and archived, and as project-related correspondence was dealt with.

7. *Detailed progress reports and audited financial statements were to be submitted to the Lotteries Board on an annual basis, spanning the period of the project and no longer than six months after each financial year-end. Refer to clauses 9 (d) and 9 (f) of the NLDTF/CUT Grant Agreement (2005).*

The CUT provided the NLDTF with project and financial reports in June 2006, June 2007 and May 2008. The 2008 project report which officially closed the administrative side of the *Revival of Litema* project is placed in Appendix A.

8. *Any interest accrued from Revival of Litema moneys, or any unused portions of NLDTF funding had to be reimbursed to the Lotteries Board, within agreed periods of time. Refer to clauses 9(e) and 9(f) of the NLDTF CUT Grant Agreement (2005).*

The department Financial Management and Services (CUT) undertook to report and supply, on a six-monthly basis, the School of Design Technology and Visual Art as well as the NLDTF, with financial updates and current interest figures. These were made available in September 2005, February 2006 and November 2007. The NLDTF received a six-monthly accrued interest payment from the CUT Free State, at the end of each financial year (in February 2006, 2007, 2008). All unused project moneys were reported on and returned to the NLDTF as agreed.

9. *The project administrator had to be in possession of the Lotteries Act of 1997. Refer to clause 12 of the NLDTF/CUT Grant Agreement (2005).*

The department Legal Services (CUT) provided the present author with a copy of the Lotteries Act 1997. The document was placed in both the present author, as well as Dr De Lange's files.

*10. Unauthorized use of the Lotteries logo or any related and identifying trademarks would be deemed illegal. Refer to clause 11 of the NLDTF/CUT Grant Agreement (2005).*

The CUT undertook to utilize the Lotteries logo only to acknowledge the NLDTF for their contribution, and for the purposes of promoting and publicizing NLDTF-sponsored projects and events. All publicity and marketing materials were to undergo perusal by the department Fundraising, Advancement and Marketing (CUT), prior to being dispersed.

It is evident that, through stipulating the above conditions, the NLDTF were forcibly alerting the authors (CUT and Beyer) to aspects of indigenous knowledge research which, albeit modern-day research practises and methodologies, remain ill-addressed and in some instances completely neglected. Emphatically underscored in the NLDTF/CUT Grant Agreement (2005) is the notion of ethics. This issue finds address throughout the following sections.

### **2.3 Research Design and Research Instruments**

The *Revival of Litema* project/study made use of a descriptive and qualitative, exploratory design. The study also confirmed the results of the 2002-2004 *Origins and Symbolism study* (Beyer 2004). *Revival of Litema* data was collected by methods of photography, through personal observation and during informal discussion, formal interviews aided by questionnaires as well as permission agreements. The collection took place in the event of eight field excursions, from April 2005 to November 2007. Although primary sources were pinned down in the beginning of the study, reviewing of (added) literature continued throughout the study.

#### **Selection of Study Area and Obtaining Permission to Photograph on Private Land**

The *Revival of Litema* study area comprised of 20 farm worker settlements located on (20) privately-owned farms concentrated along highways and secondary roads in the Eastern Free State. These roads connected the towns of Fouriesburg, Bethlehem, Warden, Harrismith and Vrede. The study area is depicted in figure 2.1. Farms visited are located in the area highlighted in yellow, between the towns of Fouriesburg, Vrede and Harrismith. Towns comprised in the highlighted area, as well as those forming part of early exploration, are highlighted in red. The 20 farm settlements are marked with blue squares. The map also shows the location of the Golden Gate Highlands National Park (in green) and Basotho Cultural Village (BCV) (in blue). Note that detailed information regarding farm settlements (and residing artists) is given in Chapter 6 and Appendix C.



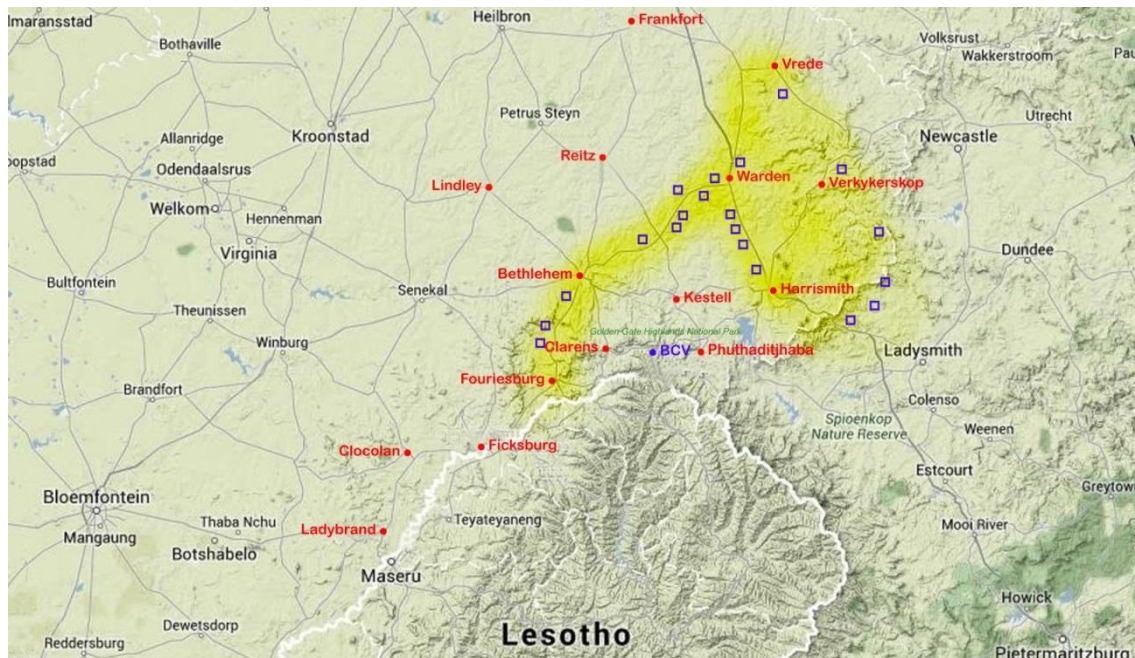


Figure 2.1 Modified *Google Maps* terrain map depicting Eastern Free State and section of Lesotho (Google n.d.).

Farm settlements were selected on the basis of their display of decorating activity and ease of access. Five of the twenty settlements, those situated in the vicinity of Bethlehem, Warden and Harrismith, were frequented during the 2002-2004 *Origins and Symbolism* study. Latter study area was allocated after an introductory fact-finding excursion to the Eastern Free State in 2002. During this visit the present author was introduced to anthropologist Melinda Bekker, then curator of the Basotho Cultural Village (BCV) which is located in the Golden Gate Highlands National Park (see figure 2.1). By availing her photographs to be studied, Bekker provided the present author with a starting point, from which to launch her own survey and determine the appropriate study area.

*Revival of Litema* project funding would allow for the inclusion of fifteen further farm settlements and two more towns, Fouriesburg and Vrede. The survey, which initiated in April 2005, also explored the environs of Clocolan, Ladybrand, Ficksburg, Frankfort, Villiers, Kestell, Phuthaditjhaba and Clarens, but practically no Litema activity was recorded in these parts. The latitude of the *Revival of Litema* study was hence fixed to the area highlighted in figure 2.1. At first geographical locations and names of farms on which Litema murals were observed, were mapped. Farm owners were then contacted, either telephonically or by means of a visit to their home, to inform on the study and request permission to conduct the survey on their farms. Further approval to approach and interview residing artists and communities were sought. Farmers without exception provided their consent and an unofficial verbal agreement seemed the order of the day. It must be noted that the present author experienced the wives of farm owners as particularly appreciative and supportive of their employees' artistic endeavours. The present author undertook to alert farm owners regarding upcoming field trips and throughout the study, provided updates regarding the status of the project.

### **Selection of Subjects and Establishment of Social Relations**

Participants were selected on the basis that they were residents on farms included in the allocated study area and because they were Litema artists. Those approached did not belong to a specific age group or ethnicity. The selection of individuals unfolded spontaneously as the present author explored the environs in search of Litema decorations. After establishing contact and introducing herself to the residents of farm settlements, the present author explained why it was that she desired to question artists regarding the practise. The present author expressed her wish to photograph decorated homes, as well as Litema artists and their surrounds. The artists, who were markedly proud of their murals, responded positively to the present author's appreciation of their work. Their enthusiasm and hospitality manifested from the onset, as the present author was often invited into their homes without question or hesitation. The artists appeared to value the fact that their permission and know-how was being sought. Communication effortlessly and on most occasions concluded in Afrikaans, regardless of the fact that the author was initially accompanied by Sesotho-speaking CUT student, Mamello Tsie. Only on rare occasions were members of the community involved in translating or articulating a specific idea. The fact that the present author displayed a sociable and friendly demeanour, was of the same gender as the artists, and was assisted by a Basotho individual during the first two visits, appeared to aid in gaining the trust of the artists. Throughout, artists clearly indicated their willingness to participate in the study.

The present author commenced with taking preliminary photographs only after the artists had provided their verbal consent. During follow-up visits an effort was made to present women with postcard-sized photographic prints. Images depicted artists, their homes, friends and relations, and members of the community who requested to be photographed at the time. Image 2.1 below shows Topsy Mahlaba (adjacent to her mother Selina Mompfi) with a photograph of a mural documented during a prior visit. Image 2.2 shows Melita Koekie Tshabalala with a photograph of herself and the Litema publication (Beyer 2008a), which constitutes one of the outcomes of this study, and in which one of her murals is depicted. In 2010 Tshabalala was provided with further copies of the book, during a second book distribution run.



Image 2.1 Selina Mompoti (left) and Topsy Mahlaba (right) in front of Mompoti's home. Topsy is holding a photograph of a Litema created in 2005 (Beyer 2010).



Image 2.2 Melita Koekie Tshabalala holds a photograph of herself and *Litema Mural Masterpiece* (Beyer 2008a) taken in 2008 during first distribution of the book (Beyer 2010).

Artists consented to the publication of photographs depicting their homes and themselves by means of a legal permission agreement. The agreement was formulated by the CUT (see Appendix A) in response to determinates set by the National Lotteries Distribution Trust Fund (NLDTF). Before the actual signing of contracts, the proposed outcomes of the project were once more reiterated. Attention was given to ensuring that artists understood the contractual process, the content of the permission agreement and the nature of the permission provided. Care was taken not to coerce women into providing their approval and artists were from the onset reminded of their right to withhold their consent. Contract signings, which took place inside of artist's homes from August 2007 to October 2007 during two visits dedicated to the purpose, corresponded with verbal interviews and completion of written questionnaires. A permission agreement signed by artist Josephina Nozinja Msimanga, and the questionnaire completed during the signing session, is placed in Appendix A. Sesotho translator Jeanett Peete accompanied the author on contract-signing excursions. Family, friends and neighbours acted and signed as witnesses. Fifty-nine permission agreements were completed. The information fed directly into this study, and aspects thereof are narrated in Chapter 6 in particular, provided for in both narrative as well as tabular format. Image 2.3 depicts artist Malefu Emily Nkabinde and translator Jeanett Peete in the process of completing a contract inside Nkabinde's home on the farm Silioe in September 2007.



Image 2.3 Artist Malefu Emily Nkabinde (left) and translator Jeanett Peete (right) during the signing of the artist's permission agreement (Beyer 2007).



Relationships of trust and friendships established as the present author, through repeated and continued visits and through acknowledging the artists, gained the artists' confidence. During the 2002-2004 *Origins and Symbolism* study, the present author was introduced to Litema artists Beauty Maseko, Mmathabiso Maria Lakatje, Minah Mama (Rhadebe) Moloi and Chrestina Maria Mofokeng. Maseko and Lakatje resided as neighbours on Bowfarm near Harrismith. Lakatje and Rhadebe, who were formerly neighbours of Chrestina Mofokeng on the farm Gryskop, today reside in mass modern housing developments in Phutaditjhaba (Qwa Qwa). An immediate affinity registered between the present author and the beforementioned women. This bond was fortified when on two separate occasions the artists accompanied the author to Bloemfontein and to the farm Gryskop in the vicinity of Warden; first to render murals during a Heritage Day celebration and later, for the production of a Litema documentary DVD. These events unified the artists and created a sense of camaraderie which persists till this day. It was with great sadness that the present author learned of the passing away of Beauty Maseko in 2005. It is wished that the artist's legacy will live on through this study.

## 2.4 Limitations

Limitations which presented in the course of this study, in most instances relate to the aspect of field work. It was not possible for the present author, a part-time lecturer at the time, to undertake research excursions outside of short academic holidays as semester and year-end breaks were reserved for employment elsewhere. The bulk of documentation took place during the April and September school holidays with practically no documentation during winter (June) and summer (December-February). Chapter 6, which presents the results of this study, will show that the study area was only visited once during winter months (in June 2006) and on a single occasion in summer (in January 2007). The latter times coincide with main decorating periods; those which commemorate Easter and Christmas. Footage of artists involved in the activity of decorating is therefore wanting. Inclusion of this information would have added more value to this study. In addition, field excursions (during April and September academic holidays) often took place during the week, when artists who were employed elsewhere on the farm. Discussion with artists would have been more in-depth, had they been present, and had time permitted. Farm settlements in areas behind Platberg, located between Harrismith and Vrede, often could not be reached due to continued rains rendering untarred roads inaccessible. This problem also affected a number of other settlements which were, despite being situated close to tarred roads, located in low-lying areas which are prone to flooding.

It often happened that artists had relocated in periods between the present author's visits. The remaining community could not always tell where these artists had moved to. In one such scenario, an entire farm settlement, Bowfarm near Harrismith, had been demolished in the time spanning the present author's last visit to the farm (in September 2004). Farm ownership

had changed hands. It is fortunate that the present author was able to trace two former residents and artists, Maria Lakatje and Beauty Maseko. However, some of the other artists were never seen again, as most of them had moved to mass housing areas in the proximity of Harrismith and Qwa Qwa. The decorating activity on this particular settlement was constant and every visit was met with an abundance of Litema. The unacknowledged photographs which do appear in this script and in two other publications (Beyer 2008a, 2008b), can largely be contributed to the aforementioned scenario.

The results of this study (Chapter 6) will also show that unrealistic cost projections and time allocations impacted negatively on the delivery of at least two of the *Revival of Litema* projects. These constraints were not anticipated during planning stages.

Lastly, even though language complexities did not appear problematic, the author is of the opinion that were she able to communicate in Sesotho, communication might have been more meaningful.

## **2.5 Ethics in Indigenous Knowledge Research**

Research methodologies and instruments though effortlessly predetermined and fairly dependable, do not always take into account the added dimensions of indigenous knowledge or participatory research. The question pertaining to the ownership of the research results, the lack of feedback given to the community by the researcher, the type of collection method, the treatment of the research data and inclusivity, are some ethical issues relevant to indigenous knowledge research in Africa (Msuya 2007:5). This section adds to the discussion by reflecting on the ethics and photographic decision making pertinent to the process of collecting Litema evidence.

The issue of ethics implicitly arises the moment an outsider (researcher or academic) steps into the realm of an indigenous community. Suzanne Stewart (2009:2) remarks how every indigenous community has their own distinct culture, way of life and social structure. Unfortunately latter values are very seldom understood, and very often undermined by the "...Western academic perspective" and "...the dominant culture's base of western values, ethics, and norms". Stewart goes on to say that the same perspectives and methodologies which have historically disempowered indigenous peoples are still at work. Sonya de Laat (2004:126) recalls how in the past 'peoples' rights to privacy or respect for their cultural values were overridden in the name of science, to measure difference, and construct a scientific object of the 'exotic other'. In essence the indigenous knowledge holder, who has neither control nor benefits from the knowledge collected, becomes the object of the research (Canadian Institutes of Health Research 2007:n.p.; National Geographic n.d.:n.p.). Indigenous community groups in Canada for example, have called for an end to research being conducted "on" indigenous groups for the benefit of non-indigenous scholars (Ball and Janyst 2008).

Jelena Porsanger (2004:108) reminds us that from a Western perspective, the collection of indigenous knowledge is seen as a contribution to the body of knowledge; however, from an indigenous viewpoint, the same action may be termed 'stealing' simply because it is the receiver and not the giver of the information who benefits.

It is often because of having been culturally marginalized and de-historicized that indigenous communities who as a result suffer from lack of self-esteem and feelings of unworthiness, are subject to exploitation. Communities and individuals who are impoverished, who lack formal education and higher levels of literacy, very seldom know their rights. It is evident that a number of these circumstances impact on the lives of the Litema artists involved in this study. As agricultural labourers and domestic workers on Eastern Free State farms, women are particularly vulnerable and prone to exploitation. It is they who are immediately affected by fluctuations in the local agronomy and who may at any time stand to lose their livelihoods, and consequently their homes. Contributing to their lack of security is the absence of men who are more than often employed in cities or at mines in provinces elsewhere. Major E.A.T. Dutton (1923:63) in the *Basuto of Basutoland* remarks how "...nearly every able-bodied young man at some time or other leaves his home to earn money at the gold field".

Throughout the study the present author was given the impression that Litema artists were not entirely cognizant of the immense cultural and aesthetic value placed on Litema art and more notably, of the worth of their influence. This may well be the result of the women never having been recognized in this regard simply because they were never given the opportunity to show-case their work or share their perspectives. It is the duty of the researcher to give voice to communities who do not have the means to communicate or conserve their stories themselves.

## **2.6 Ethics in the Collection and Representation of Litema Visuals**

Indigenous people, their customs and material cultures are often recorded without consent of the original, rightful owners. Once images are reproduced and published it is the photographer who is awarded the credit. Moreover the holder of the indigenous item or creation documented is seldom recognized. Many photographic and richly illustrated publications, through omitting to recognize the artists or owners of the creative content portrayed, in fact are guilty of visual exploitation or 'stealing'. This imbalance of power is perpetuated by the fact that owners do not know their rights, particularly as these relate to the protection of cultural heritage.

Photographing Litema designs to a certain extent, even with consent, translates to research conducted "on" the artefacts of the indigenous knowledge holder. The challenge facing the present author (photographer) was how to document and represent the artist's work in an ethical manner, and with acknowledgement to the originators. At the time of this study, the

CUT Free State did not have in place a policy or code of conduct which regulates the collection of visual data. The present author was guided by the stipulations set by the NLDTF (NLDTF/CUT Grant Agreement 2005) and ethical conduct prescribed to journalists and photographers (NPPA n.d.:n.p. ; CSEP 1993:n.p.) which, to summarize pertinent points, translate as follows: (1) respect the rights to property and privacy of the subject, (2) consider the interests and well-being of the subject and do not harm the individual, (3) protect the moral and copyrights of other creators, (4) photograph with honesty, integrity and within context, (5) do not distort the truth intentionally and provide accurate captions, (6) do not offer bribes or incentives in order to obtain material, and (7) conduct oneself professionally and responsibly.

Photographing was done with due consideration to the artist's right to privacy and social customs and practises. Artists and community members were photographed only after obtaining their approval and ascertaining whether they were comfortable with the manner in which they or their settings were being portrayed. Homes were not approached during times of bereavement or in the event of a traditional ceremony. In order to provide an authentic interpretation of the Litema artist's milieu, persons were photographed in situ, positioned adjacent to their murals or in the identifiable surrounds. The integrity of the scene was preserved as far as possible. Other than removing possibly distracting detail such as waste items, settings were not altered or enhanced before or during photography, or in the processes of postproduction. The present author deliberately steered away from staging and capturing scenes which could portray a person or the community in a derogative light. It is often the case that documentary photographers, and likewise indigenous knowledge researchers, focus on the negatives of a community. One research participant (Ball and Janyst 2008:37) describes the latter accusation as follows:

*We are tired of researchers coming in and documenting all the things wrong with our communities: youth suicide, child neglect, alcohol abuse, family violence, poor nutrition, embezzlement. You would think people would want to figure out how we survived white people for so many hundreds of years. How we kept our children alive, kept our stories, kept our knowledge about how to live on the land, kept our ceremonies, kept our fires burning with hope for generations yet to come. How about some research on what's right with us? About what makes us resilient.*

One of the decisions made prior to the collection of data, was to act not from a position of photographic power, but rather from a perspective which promotes both the woman and her artistic skills. It was the present author's prerogative to project the artists as the proud and dignified individuals that they are. The images that appeared in print (Beyer 2008a) were those of women portraying a sense of achievement, self-worth and fulfilment. Images 2.4 to 2.7 show four of the artists adjacent to, or in front of their murals.



Image 2.4 Mama Minah (Radebe) Moloi in front of her home on the farm Gryskop in September 2004. Minah was officially selected to participate in this study (Beyer 2004).



Image 2.5 Artist Makantoro Aletta Khuta, photographed on the farm Swartfontein in June 2010. For the occasion, Aletta felt it appropriate to dress in blue (Beyer 2010).



Image 2.6 Mmapitso Alinah Hlalele amused by her daughter Lindiwe's response to the camera. Farm Bethlehem Ster, September 2005 (Beyer 2005).



Image 2.7 Maria Mashinini in front of her home on Bowfarm in September 2002. This photograph appears in the foreword to a Litema publication (Beyer 2008a) (Beyer 2002).

To avoid what could be construed as mere copying of artworks, the present author employed creative camera angles and composed scenes which also reflected the artist's personal environment. The inclusion of objects and individuals not only provided form to otherwise flat 2-dimensional wall surfaces, but also added an element of human interest and the story behind the artist's work. Though time and opportunity did not always allow for documentation under ideal lighting circumstances, the present author endeavoured to photograph artworks in conditions complementary to the work and doing justice to the skill of the creator.

It can, nevertheless, still be argued that the choice of an image is always the prerogative of the photographer. The portrayal of indigenous knowledge adds a different dimension to this scenario. To create a visually-pleasing book, the present author engaged in a one-sided and subjective vision. This approach may be considered a flaw in the data collection process. Although the artists did not oppose of photographs being taken, the images were captured by



a professional photographer working from a predominantly artistic perspective and unquestioned authority. The artist's needs and preferences as to subject matter were not reflected in the photographs. An alternative to research "on" was to empower all the artists to photograph their own Litema designs, not just the four artists that were given disposable cameras during the 2002-2004 *Origins and Symbolism* study. Here the intention was to obtain the artists' perspective and their interpretation of the artefact. Ideally this manner of documentation should have taken place on a continued basis or at least at intervals during the period of this study. This would have allowed artists to employ photographic angles and lighting conditions they regard as aesthetically pleasing, with the inclusion of persons that they (the artists) wished to acknowledge. Such an approach would be similar to the one advocated by Lertzman and Vredenburg (2005:239) who argue that researchers should engage indigenous people in a manner "...consistent with their wishes and needs as they perceive them." Moreover, this process would have elevated knowledge holders to both rights holders and co-authors.

Svalastog and Eriksson (2010:110), who question the process of acknowledgement in the collection of data in community participatory research, suggest that "... anonymity risks making research distressingly similar to stealing". The authors (Swalstog and Eriksson 2010) therefore recommend that knowledge holders be recognized by their name. Latter argument found particular support and application in this study. Litema artists were at all times acknowledged by means of stating their full names and surnames, throughout the dissemination of research results and project outcomes, and in publications (Beyer 2008a, 2008b) which feature their murals, themselves or family members. The risk related to publishing a photograph or the mural of an 'unknown' artist, was nevertheless calculated. Here the benefit to displaying, sharing and preserving the appropriate design was seen to outweigh the transgression and potential harm that could come from not appropriately crediting the artist or asking her permission to publish the work. The value of the Litema artist's work would simply not allow for it to go unseen or fall into obscurity.

## 2.7 Concluding Remarks

In this chapter it was shown how the engagement of informed consent processes, participant involvement and acknowledgment builds relationships of trust, empowers participants and enhances the overall research. These are however not the only strategies that can or should be employed in order to conduct ethical research. It is clear that indigenous knowledge holders must be involved in making decisions regarding how data will be collected, validated, presented and disseminated, who will own the data and who will benefit from it. It is imperative that researchers confront and address these issues and do so responsibly, because, as Sonya de Laat (2004:122) fittingly remarks, the research is conducted on the lived experiences of individuals who are directly affected by our (the researcher's) actions.

## Chapter 3

### THE LITEMA DESIGN

When viewing a Litema, cognisance must be taken of the corporeal structure upon which the artwork appears. The building acts as the canvas which itself is subject to a number of factors. Margaret Trowell (1960:14) in her book *African Design* remarks that “the physically controlling factor in the development of all forms of art would seem to be architecture, which is itself largely controlled by the materials available for building.” This chapter describes the traditional homestead and the way it is built, the method of plastering, and the decorative treatments and materials applied to the inside and outside of homes after plastering. Related to it is the manner in which Litema designs are composed and the times at which decorating takes place.

### 3.1 The Homestead

Fieldwork conducted on farms in the eastern Free State province of South Africa found the flat-roof dwelling or ‘Highveld’ house, as well as the hip-roofed dwelling most prevalent. Also observed, though to a much lesser extent, was the cone-on cylindrical hut, locally referred to as the *rondavel*. Highveld houses and hip-roofed dwellings usually merge to form linear-, L- or U-plan homesteads. The photograph in image 3.1 illustrates a linear plan homestead. The drawing by Kaltenbrun (1979:151) in figure 3.1 is unique in that it provides an example of all three building styles occupied on a single property.



Image 3.1 Flat-roofed extensions centred by a thatched hip-roof dwelling. This is the home of Melita Koekie Tshabalala. Photograph taken on the farm Swartfontein in the vicinity of Harrismith in March 2008 (Beyer 2008).



Figure 3.1 Attached hip- and flat-roof style cottages, with a lone-standing *rondavel* to the right. Illustration produced by Kaltenbrun on the farm Welgevonden in the district of Lindley in 1976 (Kaltenbrun 1979:151).

Basotho homes are generally built from wattle and daub or sundried brick. Supporting structures comprise horizontally and vertically placed wattle posts, tied together with anything from strips of leather, to rope, or wire. Wall skeletons, after being filled with sundried bricks, clay, stones and grass, are plastered from both in as well as outside. At times sections of the construction may be left unplastered. According to Changuion et al.(1989:28) this is done deliberately “as a visual expression of the structure”. The photograph taken by Pieter Jolly (2010) in image 3.2 shows a wall comprised of these natural building materials. The partially-plastered building in image 3.3, illustrates the handling described by Changuion et al. (1989).



Image 3.2 Near view of wall comprised of wattle poles, sticks, stones and clay (Jolly 2010:1).



Image 3.3 Far view of un-plastered side wall. The idea here is to call attention to aspects of the underlying structure. Photograph by Pieter Jolly (Jolly 2010:29).

The Highveld dwelling is recognized by a flat roof which is commonly composed of sheets of corrugated iron. The roofs of these houses are never completely secured, which allows for the expansion of the house at any given time. Galvanized iron is reusable, it is relatively easy to disassemble, lightweight and thus easily transportable. Roofing is held in place with timber beams, wire and metal chains. Innovation sets in to compensate when fastening materials are scarce. Large rocks, vehicle tyres and, on the odd occasion, pumpkins, act as reinforcements. This handling in itself adds a unique aesthetic to the building. Thatched hip-roof dwellings and *rondavels* are frequently seen in areas like the eastern Free State where thatching materials are still in relative abundance. In most instances these structures are located towards the rear of flat-roofed dwellings or modern farm cottages, that is, if the latter structures do feature. As thatching allows for the filtration of smoke, buildings with thatch roofs usually act as communal cooking areas or have spaces accommodating fires.

Note that flat-roofed dwellings were not observed on the occasion of the present author’s visit to Lesotho. It appears that in Lesotho homes are generally built with stone and to a lesser extent with wattle and daub. With the exception of a few feet to the sides of the entrance, walls are often left unplastered. Here conservative mosaic and relief applications feature most frequently. However, more recently, colourful and painted decorations are starting to emerge.



Square- or cylindrically shaped *rondavels* with thatched roofs feature more frequently. The photographs taken by Pieter Jolly (2010), given in images 3.4 to 3.7, illustrate a number of building styles prevalent in current-day Lesotho.



Image 3.4 Circular stone *rondavel* or *mohoro*, with sectional plinth and high rise relief border around entrance (Jolly 2010:17).



Image 3.5 Flat roof dwelling built with sandstone and decorated with relief and paint-on playing card motifs (Jolly 2010:57).



Image 3.6 Modern home with galvanized roof and geometrical Litema patterns painted on walls (Jolly 2010:54).



Image 3.7 Unplastered *rondavel* with relieved entrance and thatched roof (Jolly 2010:39).

### 3.2 Plastering

Men are responsible for the construction of homestead walls and roofs, women for floors and verandas. Women are also tasked with the collection of grass and roofing materials, as well as with the plastering of walls (Walton 1956:136). A wall surface is primed by means of a standard plaster treatment. Plaster or *daga*, usually comprises a mixture of cow or horse dung, clay and water. Changuion et al. (1989) mention that at times the clay from ant heaps, sought-after for its strong binding properties, or ox blood for its adhesiveness, glutinous sheen

and colour, may be added to the plaster blend. Clay and horse manure are also said to prevent the germination of seeds (Changuion et al. 1989:29). Minnie Martin (1969:25) in her book *Basotoland: Its Legends and Customs* describes how in more affluent homesteads floors are also smeared with bullock's blood which hardens the floor, and renders the surface darker, and more polished. Kaltenbrun (1979:32) expands on this, remarking that walls and floors with glossy finishes are also achieved by continued polishing. An optimal wall plaster is recognized by its thick, smooth and non-drip consistency. Texture, water-resistance, and evenness are aspects of the base largely determined by the geographical area from where the clay ingredients originate. Once mixed the plaster coat is smeared rapidly onto a wall in rhythmical, sweeping movements, using the palm of a hand or a bundled piece of cloth. Walton (1956:141) likens the 'flicking' of plaster onto a wall, to the manner in which a swallow builds its nest. The plastering material dries rapidly. To retain dampness and allow for the application of relief work, mosaic imbedding and engraving, the plaster is occasionally splashed with water and attached section by section. The method of plastering is demonstrated in image 3.8 and 3.9 below.



Image 3.8 Sophie Mahlaba hides the outdated design under a new coat of plaster. Photographed on the farm Gryskop, near Warden in November 2007 (Beyer 2007).



Image 3.9 Chrestina Maria Mofokeng applies the fast-drying plaster base square sections at a time. Farm Gryskop, November 2007 (Beyer 2007).

### 3.3 Classification of Decorative Treatments

Litema murals are distinguished by four predominant decorative treatments. A major debate amongst scholars relates to classification of these applications. Frescura (2001:165) uses the terms 'hand-patterns', 'inscriptions', 'impressions', 'painted-', 'relief-', 'bas relief sculpted' and 'mosaic stone' decorations. Kaltenbrun (1979:68) on the other hand characterizes decorating styles as 'archaic', 'architectural' or 'variable'. According to Kaltenbrun (1979:68,79) there are two definitive ways in which to decorate; either with *ditema*, a term the author restricts to engraving alone, or by means of *fresco*, the method of mixing natural earth oxides with water and thereafter painting the material onto walls using brushes or pieces of cloth. David Riep (2011), in his PhD thesis titled *House of the Crocodile: South Sotho Art and History of Southern Africa*, refers to *sgraffito* and 'mosaic', and a combination of the latter two styles. Similar to

Kaltenbrun, Riep restricts the use of the word *litema* to unpainted engravings (or *sgraffito*). He (Riep 2011:177) also comments on *morella*, (the Sesotho name for powdered tempura, a synthetic colour dye), the term he uses in describing painted patterns. Van Wyk's (1998:78-81) system of classification is the most convincing when applied to this case study. Here handling will be organized into the categories: engraving, painting, imbedded stonework and mosaic, and relief moulding. Note that the before mentioned treatments are applied in separate or in a number of combinations which, upon completion, result in more intricate and eye-arresting Litemas.

### The Painted Litema



Image 3.10 Rebecca Moloi in the process of decorating Sophie Mahlaba's home. The activity, which took place on the farm Gryskop in November 2007, was videotaped for a Litema DVD (Beyer 2007).

Eastern Free State homesteads are famous for their vivid display of colour and imagery. More brilliantly- coloured decorations are often observed in the vicinity of small towns, from where hardware stores and farmer co-ops supply ready synthetic paints and colouring materials. Exterior, water- or oil-based paints and whitewashes are preferred for their versatility and affordability. Unfortunately acrylic versions, favoured for costing less, are also less durable. Subjected to the harsh African sun and continued summer rains, these designs rapidly fade and disintegrate. Sour milk, perceived to increase durability and consistency, are at times added to paint mixtures. Pastels and stronger colours are attained when oxides and distempers are mixed into base paints in variable quantities, or when whites are added to primary base paints. Burnt tyre, discarded battery powder, crushed charcoal and soot substitute for blacks. Should industrial whitewash or chalky limestone powder not be available, maize meal and sour milk, make for whites (Kaltenbrun 1979:62; Changuion et al. 1989:30). Blue-granuled washing powders and laundry bluing (an industrial whitening material also known as 'blue's blue') provide hues of blue. Painting accoutrements comprise brushes, pieces of cloth, and sheep's wool. Reeds dipped in water and soot, bare hands and toothbrushes are also used, the latter



to great amusement of a once-passing traveller (Du Toit 2011:n.p.). Paint is used on its own, to cover or refresh an existing design, or as an additional treatment. Designs are painted onto dry or wet wall plasters. The latter method however, is quite rare. The photographs in images 3.11 to 3.14 below will show how modern colours are used to dramatic effect.



Image 3.11 A late afternoon on the farm Swartfontein, in September 2007. Pictured is the home of Litema artist Puseletso Roselinah Molaba (Beyer 2007).



Image 3.12 Virginia Mthembu's mural comprises an exuberant mixture of pattern and colour. Farm Driehoek, vicinity Harrismith, January 2007 (Beyer 2007).



Image 3.13 Teenagers Mapaseka Penny Mofokeng, Roselina Malinga and Silindile Magudulela collaborated in the making of this visual masterpiece. Farm Driehoek, January 2007 (Beyer 2007).



Image 3.14 Panels in golden yellow draw attention to the 'eyes' of Nthabiseng Maria Moloi's home. Skaapplaas, January 2007 (Beyer 2007).

Artists continue to honour the older tradition of 'painting' walls with rough-pigmented earths and mineral oxides retrieved from nature. Earthy-toned murals, which are often located in more rustic and isolated areas in the eastern Free State, bare resemblance to older counterparts in Lesotho. These naturally-rendered minimalist decorations are therefore referred to as 'traditional'. Litemas 'painted' with earth oxides and ochre are given in images 3.15 and 3.16. Images 3.17 and 3.18 show how at times, both organic and synthetic colours are combined. In these instances modern paints or dyes are simply mixed into paint mixtures comprised of earth, ochre and water.



Image 3.15 Litema painted by Thabsile Malinga. Photographed on the farm Swartfontein (Beyer 2007).



Image 3.16 Paulina Sibeko in front of her home on the farm Siloam in November 2002 (Beyer 2002).



Image 3.17 Purple zigzags and a vivid red door both contrast and compliment the earthy tones. The artist is Puseletso Roselinah Molaba from the farm Swartfontein (Beyer 2007).



Image 3.18 Home of artist Emily Mofokeng, photographed on the farm Skaapplaas in January 2007 (Beyer 2007).

### The Engraved Litema



Image 3.19 Sophie Mahlaba adds texture to sections of this design using a fork. Photographed on the farm Gryskop in November 2007 (Beyer 2007).



Kaltenbrun (1979:68) asserts engravings (and stone mosaics) are the most archaic forms of Litema. Using cutlery, combs, twigs and fingers, artists etch patterns into plastered surfaces, adding texture and 3-dimensionality to 2-dimensional surfaces and designs. Designs become more striking and shift as the sun passages, creating a multitude of shadow effects. The most basic Litema engraving comprises of a set of repetitive and parallel-running lines, which is positioned either horizontally or vertically across the wall space. In Chapter 4 this Litema is referred to as the ploughed-field Litema. Facades receive more complex symmetrical patterns. Side and back walls are usually engraved with uncomplicated patterns. These at times extend and supplement front wall designs. Artists agree that secondary wall designs must never receive preference. Six examples of engraved Litemas follow. Images 3.20 to 3.22 depict compound 'traditional' Litemas. The wall in image 3.22 is partitioned by what is classically described as a *dado*. Images 3.24 and 3.25 show partially painted, finger imprinted plaster decorations. By embellishing the unpainted sections, negative-positive design elements are stressed, balance is created and compositions appear richer and more vibrant.



Image 3.20 Jessie Zwane was aided by her daughters Paulina and Novola in the production of this engraved Litema. Natural pigments were used. Photographed on the farm Eerste Geluk/Rooikop outside Warden, in September 2007 (Beyer 2007).



Image 3.21 Front wall engraved and framed in borders of ochre. Nomgqibelo Monareng is the artist. Farm Wesselsvlei, behind Platberg, Harrismith, September 2007 (Beyer 2007).



Image 3.22 A *dado* border in bright orange divides and distinguishes. The diamond-shaped pattern is reminiscent of one printed on *isiShweshwe* fabric. Josinah Nkabinde's home on Swartfontein (Beyer 2007).



Image 3.23 Modest, 'hand patterned' Litema in soft ochre. Created by Dibuseng Tryphina Motaung on the farm Wesselsvlei, in September 2007 (Beyer 2007).



Image 3.24 Finger imprints and turquoise paint contrast in this composition by Mamane Lydia Mashinini. Farm Waiiwater vicinity Warden, January 2007 (Beyer 2007).



Image 3.25 Masesi Elizabeth Motaung's wall resembles a checker board with 'rotating' chess pieces. The photograph was taken on the farm Cornelia, outside Warden, in August 2007 (Beyer 2007).

### Relief Moulding



Image 3.26 Finishing touches are applied to a relief decoration. The artist featured is Katy Tshabalala. Katy and her mother Lucy, work together to create their art works. Bowfarm Harrismith, November 2002 (Beyer 2002).

Relief designs are produced by modelling patterns with, or into clay which is sculpted onto moistened plaster surfaces in styles described by Frescura (1979:165,166) as "relief" or "bas relief". Photographs of homes treated in this manner are given below in image 3.27 and image 3.28. That these types of applications are almost never seen in the Free State can be accounted to the fact that they are particularly difficult to render and, as Kaltenbrun (1979:133) remarks, require "...talent...diligence...and perseverance". Image 3.29 supports the author's (Kaltenbrun 1979) statement. The photograph in image 3.30 which was reproduced from the book *Drie Eeue Kuns in Suid Afrika* by Hans Fransen (1981:222), demonstrates the quintessential design. Kaltenbrun and Melinda Bekker's (c. 1980s) photographs bear witness to this bygone elegance which, sadly, may never be revived. The generation of artists responsible for these creations, may no longer be present or able to pass on this irreplaceable know-how.





Image 3.27 Stepped border pattern and pediment in moulded clay. Produced by Mamosobetsi Esther Mabuya and Chrestina Miya, on the farm Waaiwater (Beyer 2003).



Image 3.28 'Patchwork blanket' relief by Beauty Maseko, who features in the photograph. Bowfarm Harrismith, April 2003 (Beyer 2003).



Image 3.29 Ornate relief borders in a design reminiscent of Baroque architectural styles. Note the decorated stepped gables. Opulent decorations like these are no longer seen (Kaltenbrun 1979:24).

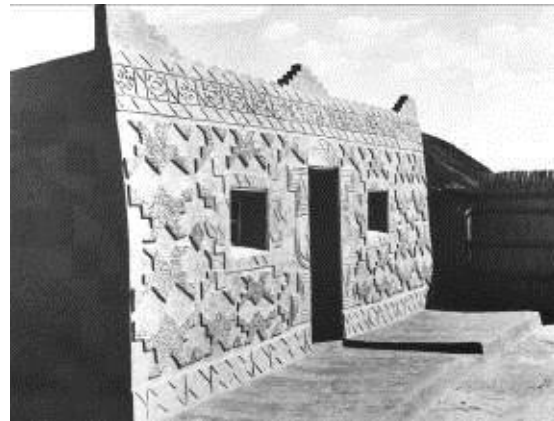


Image 3.30 Intricate geometric patterns executed in bas relief style. Photograph by Gustav Kaltenbrun (Fransen 1981:222).

Today, relief decorations generally feature around doorways and windows, or on the fringes of homestead walls. Whilst structurally enforcing the foundations of walls and preventing ruin in times of flooding, plinths also serve as pedestals for seating. *Rondavels* in Lesotho are generally characterized by these add-ons. Image 3.31 and image 3.32 below, show homes with these added features. Kaltenbrun (1979:33) found that plinths are usually painted black or with darker colours to promote their visibility and to create the impression that the house is built on a solid foundation. According to Magubane and Kloppe (2001a:43), thresholds of doors are raised for practicality rather than aesthetics. They prevent homes from flooding during the rainy season.



Image 3.31 A relieved ledge grounds both wall and design. The artist is Namhumane Emily Kumalo, who resides on the farm Swartfontein between Warden and Harrismith. Photograph taken in January 2007 (Beyer 2007).



Image 3.32 Plinth positioned along a front-facing wall. Sarah Sibeko's home, farm Sterkwater, January 2007 (Beyer 2007).

The photographs in following images 3.33 and 3.44 are particularly noteworthy. They depict the high-rise relief (or low walls) that regularly feature in Liteima photographs captured throughout the 1970s to 1990s (Kaltenbrun 1979, Frescura 2001, Bekker c. 1980s, Van Wyk 1998), yet were encountered only on two occasions during this study.



Image 3.33 A low wall defines the entrance to Puleng Linah Xaba's home (on the left). Farm De Hoek, September 2005 (Beyer 2005).



Image 3.34 Prototypical Highveld dwelling photographed at the Basotho Cultural Village in the Golden Gate Highlands National Park in Qwa Qwa, in 2002 (Beyer 2002).

Low walls (built from turf and mud blocks smeared over with clay) demarcate courtyard or veranda areas. Research shows that the predecessor of the low wall was the traditional courtyard or *lapa* wall, also known as the *lelapa*. A *lelapa* is shown in figure 3.2 below. The *lelapa* again replaced its forerunner, the reed enclosure or *seotloana* which is seen in image 3.35. In designating the outside living and kitchen area, the *seotloana*, served to define the female space of the home. It is the area where women have authority and conduct their domestic chores (Riep 2011:343). The *seotloana* disappeared because of the over-consumption of natural building materials.. Photographs by Kaltenbrun (1979:38) illustrate how low walls were often adorned with ornate and colourful patterns, a further attempt at elevating entrances to monumental ports of entry. Kaltenbrun's photographs in images 3.36 and figure 3.37 show patterned courtyard walls. The author's (Kaltenbrun 1979) photographs,

as well as those by Bekker (c. 1980s) and likewise drawings collected by Frescura (1990,1991,1994,2001), deliver infallible proof that the custom of building courtyard walls was at one time very popular. That these features are no longer seen, may be ascribed to the impermanence of farm labourers' tenure and the effort and cost involved in building a structure which may simply not outlive a short residency.



Figure 3.2 A *seotloana* or reed enclosure defines the courtyard of a traditional hut. Note the geometrical patterns around the doorway of the hut. Section of an illustration by Barbara Tyrrell (Tyrrell 1968:92).



Image 3.35 *Lelapa* flanked by older reed screens or *seotloanas* on either side. Photographed by Gustav Kaltenbrun in the vicinity of Ladybrand in 1977 (Kaltenbrun 1979:58).



Image 3.36 High and low *lelapa* walls. The wall on the right is embellished with linear patterns and a gable-like pediment. Photographed by Gustav Kaltenbrun in the vicinity of Lindley (Kaltenbrun 1979:131).



Image 3.37 Low entrance walls adorned with intricate relief patterns. Note the Baroque-like parapets and gables applied to rooflines and low entrance walls. Photographed by Gustav Kaltenbrun in the district of Bethlehem in 1975 (Kaltenbrun 1979:57).

Low walls, ornate gables, parapets and crenulations are features typically associated with Cape Dutch and 'Cape Malay' or slave cottage architecture (Frescura 1989:21). As can be seen in the following figures 3.3 and 3.4, and images 3.38 and 3.39, artists' drawings, illustrations and photographs collected by Kaltenbrun (1979), Frescura (1989) and Van Wyk (1998) provide ample evidence of the aforementioned trimmings. The photograph by Van Wyk in image 3.39



attests to the fact that typical ornamentations were still prevalent in the Free State in the 1990s. Dutch building styles transported to the Highveld area via immigrating Cape Dutch farmers from the 1830s onwards, and in the 1940s, they were adopted by black farmers. The Dutch farm house photographed by Andre Pretorius in image 3.40 serves as an example of the rectangular parapet house associated with the British and Malay slaves in the Cape (Frescura 1989:21, Riep 2011:352). Image 3.41 depicts classical Cape Malay slave cottages, these commonly seen in what was previously known as the Malay Quarters (now the 'Bo-Kaap') of Cape Town.



Image 3.38 House with gabled-pediment and low walls. The latter structures designate entrances and courtyard areas. Photographed by Kaltenbrun in the area of Excelsior in 1977 (Kaltenbrun 1979:131).

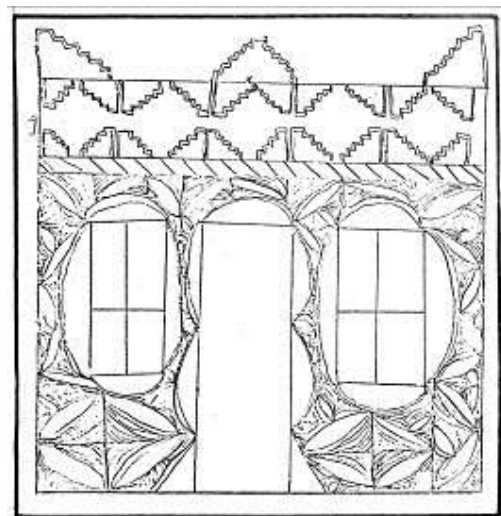


Figure 3.3 Dwelling with stepped gables. Note the staged pattern in the frieze. Illustration rendered by an unknown artist (area Ficksburg) in 1977 (Kaltenbrun 1979:74).

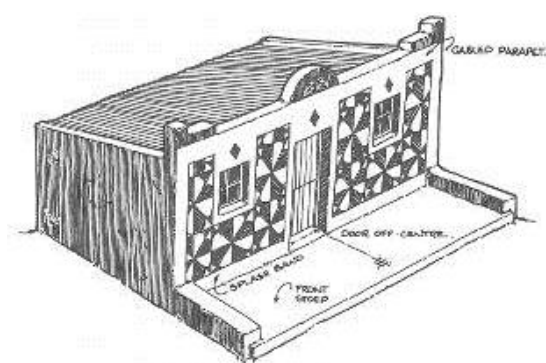


Figure 3.4 Typical flat-roofed dwelling with half-moon gable and stepped pediments (Frescura 1989:382).



Image 3.39 Sanna Motaung's home. Ornate pediment with circular crenulation above the entrance (Van Wyk 1998:93).



Image 3.40 A parapet-style house with sloping roof and low walls. Photographed by Andre Pretorius in Smithfield in the Free State in 1993. Image courtesy J.S. Gericke Library, University of Stellenbosch (Andre Pretorius Collection n.d.).



Image 3.41 Slave-style cottages with parapet roofs, pediments and low entrance walls. Photographed by the present author in the Bo-Kaap (Cape Town) in 2010. Image courtesy Iziko Museums of South Africa (Beyer 2010).

What is interesting to observe is that most of the aforementioned adornments today set Ndebele murals apart from other murals. These editions feature repeatedly in murals photographed by the author of *Ndebele*, Margaret Courtney-Clarke (1986), and Mark Lewis, who produced the photographs for *Ndebele: A People and their Art* (Powell et al. 1995). Courtney-Clarke (1986:142) cautioned in the 1980s that decorative gables were in the process of vanishing as peaked roofs were being replaced with flat roofs. It appears, however, as though the Ndebele gable has survived by means of transplanting to courtyard walls and entrance gateways. Latter occurrences are demonstrated by the photographs in images 3.42, 3.43 and 3.44. Venda, Tsonga, and Pedi artists similarly continue to build low walls around courtyards. As can be seen in image 3.45, these are decorated in earthy colours and bold designs (Magubane and Kloppe 2001b:27,31,55).



Image 3.42 Ndebele homestead with *lelapa* walls and ledge for seating. Photograph by Mark Lewis (Powell et al. 1995:78).



Image 3.43 Ndebele homestead with *lelapa* wall and built-in bench (Courtney-Clarke 1986:44).



Image 3.44 Stepped pediment with the appearance of an altar or monument; however commented on by Courtney-Clarke as having no other purpose than decorative. The artwork is by Martha Msiza of Dorsfontein farm near Bronkhorstspuit (Courtney-Clarke 1986:111).



Image 3.45 Tsonga homestead with painted courtyard walls and elevated work area. Photograph by Peter Magubane (Magubane and Kloppe 2001b:27).

The moulded staircase photographed by Courtney-Clarke (1986:111) in image 3.44 prompts the inclusion of a similar sample collected during the 2002-2004 *Origins and Symbolism* study (see image 3.46). Image 3.47 involves an interesting variation on this theme.



Image 3.46 Staircases flanking the entrance to Malitaba Elizabeth Tshabalala's home. Farm Waaiwater, April 2003 (Beyer 2003).



Image 3.47 Steps modelled in clay and decorated with discarded linoleum floor tiles. Home of Modiehi Clementina Seselinyana. Farm Sterkwater, January 2007 (Beyer 2007).



### Imbedded Stonework and Mosaic



Image 3.48 An older mural is updated with and addition of stonework. Home of Selina Mashinini. Bowfarm Harrismith, November 2002 (Beyer 2002).

Stonework mosaics are thought to be the most durable types of Litemas. They are also the most conservative - both in design and application. The mosaic technique involves the placement of small stones or pebbles into wet plaster surfaces. Mosaics are applied for reasons of ornamentation as well as functionality. Walton (1948) traces this particular practise to the Taung (or Bataung) people who impressed small stones in the windward sides of huts to prevent plastered surfaces from ruin. Walton (1948:141) remarks that the mosaic patterns formerly employed in the beading adorning Taung shields, transferred to hut walls after shields became obsolete. In the eastern Free State, stonework imbedding, like relief, is mostly observed around doorways and windows or along the lateral extremities of walls. Because of their durability, mosaic designs are often refreshed, either by supplementing an existing treatment or through the addition of a slip of clay or paint. Typical handling is demonstrated by means of images 3.49 and 3.50. The photographs depicted show the same home, as was recorded in November 2002 and again in April 2003. Yet another addition was observed when the present author returned to Bowfarm on a second visit to the same home in April 2003. The added decoration is shown in later image 3.53.



Image 3.49 House exterior with stone work mosaics. Patterns were emphasized by painting the mosaic inlays white. The home is that of an unidentified artist. The photograph was taken in November 2002 (Beyer 2002).



Image 3.50 House on Bowfarm photographed in April 2003. A design originating from the previous period (see image 3.49) was simply improved upon. A fresh slip of plaster was added, side walls were engraved, and mosaic patterns on the lower part of the façade were removed. Finally turquoise paint was added to cover mosaic patterns previously painted in white (Beyer 2003).

Mosaic borders, apart from protecting areas exposed to the elements, aid in disguising marks caused by mud splatter. Decorations can cover the entire expanse of a wall, although the latter type of application is more characteristic to houses in Lesotho. Here stonework receives more emphasis than painting and tends to reflect the colours and textures of the rocky landscape. Patterns commonly resemble compositions comprising ellipses (likened to petals), with shapes underscored by setting stones of contrasting colours. Stonework is illustrated in images 3.51 and 3.52 below. Although generally left bare, mosaics are at times covered in slips of clay or commercial oil-based paints. Image 3.53 demonstrates how an older mosaic design was rejuvenated by means of adding splashes of turquoise paint. The task of imbedding an entire house is arduous and can take anything from days to weeks to complete. The photograph in image 3.54 is demonstrative of this type of application.



Image 3.51 Earthy 'checkerboard' mosaic with stones in varying colours. Home of an unknown artist in Lesotho, photographed in October 2005 (Beyer 2005).



Image 3.52 Floral design in white and brown. Photographed at the Basotho Cultural Village in February 2002 (Beyer 2002).



Image 3.53 Star-shaped relief and diamond-shaped mosaic patterns. Unknown artist. Bowfarm near Harrismith, April 2003 (Beyer 2003).



Image 3.54 House exterior covered in stone work mosaic. Windows and doors are accentuated by means of relief outlines. The artists are Mme-Eddie Liesbeth Mofokeng and Puleng Linah Xaba. Mofokeng and Xaba are siblings and neighbours on the farm De Hoek, close to Fouriesburg (Beyer 2005).

### 3.4 Interior Decorations: 'wall papers' and clay cabinets

Walls in the interiors of homes are not often adorned. In instances where they are, they may display bare minimalist engravings, or panels of flat colour. Repetitive patterns may also be painted onto walls in what appears to be an attempt at imitating modern wallpaper designs. Cardboard stencils often aid in the application of these decorations. Litema 'wall paper' designs are illustrated in images 3.55 and 3.56 below. Images 3.57 and 3.58 depict both colourful as well as naturally rendered interior patterns.



Image 3.55 Coloured stencil work by Martha Letoana who resides on the farm Waaiwater, between Warden and Bethlehem. Photographed in April 2003 (Beyer 2003).



Image 3.56 Wallpaper imitation by 21-year old Mmasabata Anastacia Rapoone. The artist copied the pattern from one of her dresses. Farm Bethlehem Star, Fouriesburg, September 2007 (Beyer 2007).



Image 3.57 Bold and colourful images in an interior. The artist is Nthombizodwa Christina Khambule. Farm Waaiwater, January 2007 (Beyer 2007).



Image 3.58 Simon Msimanga next to a flowering plant engraved by his wife Nozinja Josephina Msimanga. Farm Waaiwater, August 2007 (Beyer 2007).

A most magnificent and rare Litema comes in the form of an open wall cabinet which is sculpted entirely from clay. Walton (1948:143) describes these "delightful", "gaily coloured" structures as "...an interesting attempt to interpret a European feature in a traditional



medium". The clay cupboard appears to have substituted the pottery ledge or *mohaoloana* which was traditionally found in the back of older huts. Authors Changuion et al. (1989:72) and Magubane and Klopper (2000:165) suggest that cabinet styles are influenced by old Welsh dressers (see image 3.59) and oilcloth pantry liners; emulation of the Western practice of displaying domestic items in kitchens and dining rooms. Kaltenbrun (1979:42) explains that the wall cabinet functions as a display for the bridal treasures of young daughters. This information was given to Kaltenbrun (1979:61) by artists who were asked to provide him with drawings of initiation symbols. Today clay cabinets hold treasured items such as crockery, glass figurines, enamel plates and photographs. To construct the self-supporting cupboards women laboriously spool cylindrical tubes (of clay) and attach these to dampened wall surfaces, systematically working both upwards and horizontally outwards. To ensure optimal stability, each section has to dry before another can be added. Changuion et al. (1989:78) relate that at times pieces of cardboard are inserted into the clay for stability. Kaltenbrun (1979:42) again makes mention of a framework of twigs supporting the structure. Once completely dry, either the entire cupboard or individual shelves may be painted in colours contrasting or complimentary to that of the surrounding interior. Shelves are often scalloped and spiralled, or covered with decorative paper cut-outs which originate from colourful magazine and newspaper print. The photographs extracted from the book *Africa Style in South Africa: Pondokkies, Khayas and Castles* by Pamela Strauss (1994:46,56) which appear in image 3.59 and image 3.60, depict a European dresser and Litema clay cabinet with papered shelves. Walton (1956) made reference to the clay cabinet in almost every one of his reports detailing the finds at archaeological sites. Latter day records are sadly scarce. Grant and Grant (1995:98,99), who went in search of the clay cabinets once widely held in Botswana, could only find remnants of these in a museum and in the ruins of one or two demolished huts. Whether clay cupboards will survive, still needs to be seen. The skill and difficulty involved in rendering this unique Litema, is perhaps one of the reasons for its decline. Its disappearance may also be attributed to the popularity of European furniture. Enamel kitchen cupboards remain fashionable, similarly linoleum tiles and Novilon flooring. These have replaced the engraved and patterned floors Kaltenbrun (1979:29) and Grant and Grant (1995:81-83) very often make reference to. In the event of this study, decorated floors were not observed once. It appears as if this tradition too, has come to an end. Clay cabinets observed and recorded during this study appear in images 3.61 to 3.64.



Image 3.59 European dresser adorned with newspaper cut-outs. Photograph by John Curtis (Strauss 1994:46).



Image 3.60 Litema clay cabinet with old newspaper cut-outs. Photograph by John Curtis (Strauss 1994:56).



Image 3.61 Cabinet with scalloped shelves. The work of Mamane Lydia Mashinini. Farm Waaiwater, January 2007 (Beyer 2007).



Image 3.62 Close section of a clay cabinet photographed at the Basotho Cultural Village in August 2002 (Beyer 2002).



Image 3.63 Selina Mompfi in front of a clay cabinet exposed to the outside, due to a side room being demolished. Farm Siloam, January 2007 (Beyer 2007).



Image 3.64 Lettie Gama in her living room still showing signs of past Christmas celebrations. Farm Eerste Geluk, January 2007 (Beyer 2007).

### 3.5 Colour Fields and Decorative Borders

The manner of decorating with solid colour bands or fields appears to be a style that is also feigning. When during this study these linear bands were detected, they were usually located on the lower parts of walls, around foundations. An example of a colour band is given in the photograph in image 3.65 below. Kaltenbrun (1979:63) suggests that bands comprised of darker colours, disguise imperfections and degradation brought on by the elements. However these also appear between decorating periods, in the winter months when no rainfall occurs, and in periods when homes are usually without decorations. Kaltenbrun (1979:63) remarks that the same ochre which is used to smear bodies during initiation ceremonies is also lavishly smeared on houses, because this represents “stability” in the lives of the inhabitants. The home with the ochre-toned band depicted in image 3.66 below, was photographed by Kaltenbrun.



Image 3.65 Home of an unidentified artist with grey colour band and foundation emphasized by means of stone work. Farm Heartsease, 2005 (Beyer 2005).



Image 3.66 Ochre-clad home photographed by Kaltenbrun in the district of Ficksburg in 1977 (Kaltenbrun 1979:63).

Decorative borders commonly contour wall boundaries, doors and windows. Whilst visually strengthening the architectural design they also protect and lend support to underlying structures. Changuion et al. (1989:34) explain that they strengthen and disguise weak points (prone to cracking) around windows and doorways, which require continued maintenance. By painting, mosaicking or sculpting border patterns over and onto the affected area, the problem is swiftly remedied. Examples follow in images 3.67 to 3.70.



Image 3.67 Bold doorway decoration stressed by an uncluttered, stark background. The artist is Puleng Emmah Monareng (Beyer 2007).



Image 3.68 Decoration by Manini Esther Motaung on the farm Oatesdale. The border emulates the shape of a cloud or a flower (Beyer 2007).





Image 3.69 Typical square-symmetrical pattern with softer curves. The artist, 14-year old Bongiwe Tryphina Msimanga, produced the 4-square pattern with the help of a cardboard stencil (Beyer 2007).



Image 3.70 Spiralling and ornate borders highlighted by outlines in white. The scalloping border on the bottom part of the wall, 'grounds' the design. The artist is Fakazile Bellinah Khanuka. Farm Rosedale, Vrede, January 2007 (Beyer 2007).

Often encountered are 'chains' or *kettings* composed of repetitive abstract forms. Abstract forms are simpler to model as they effortlessly assemble into decorative rims. Border motifs often downscale to smaller versions of the 'master' motif or dominant mural pattern. The compositions by Makgala Elizabeth Rahartlane in images 3.71 and 3.72 below illustrate this point. As a matter of interest, the two designs by Rahartlane were photographed a year apart. This may be illustrative of the artist's preference towards particular motifs or styles of adorning.



Image 3.71 Non-representative geometrical motif set between ochre roofline border and a plinth at the base of the wall. The decoration is by Makgala Elizabeth Rahartlane. Photographed on the farm Heartsease near Fouriesburg, in January 2007 (Beyer 2007).



Image 3.72 Band and window border modelled in low relief and stone mosaic. The motif in the border replicates one rendered by the artist Makgala Elizabeth Rahartlane a year earlier (Beyer 2008).

What appears to be a recent development is the dramatization of house corners. This method of decorating may have devised during the transition from circular to rectangular dwelling styles. Corner patterns are illustrated in following images 3.73 to 3.75.



Image 3.73 Painted and clay-sculpted house corner decorations by (f.l.t.r.) Miriam Molokeng, Malitaba Elizabeth Tshabalala, and Lucy and Katy Tshabalala. Photographed by the present author on the farms Siloam (April 2003), Waiiwater (August 2007) and Bowfarm (November 2002) (Beyer 2002,2003,2007).



Image 3.74 House corners are emphasized for effect. Warm tones blend in with the winter landscape. Home of Mmasabata Anastacia Rapoone, farm Bethlehem Ster (Beyer 2006).



Image 3.75 Abstract shapes adjust to corners in this unconventional design by Masesi Elizabeth Motaung. Farm Cornelia, August 2007 (Beyer 2007).

### 3.6 Pattern Construction

The most recognizable feature of 'traditional' Litema is a unique, inherent symmetry which is prescribed by a repetitive juxtapositioning of shape and an equal weighting of colours on both sides of an axis. These symmetrical compositions are constructed from series' of repeating quadrants, each quadrant or square the 'building block' in a Litema pattern and later, Litema design. The number of patterns needed to complete the overall mural design is prescribed by the format and dimensions of the available wall space. Images 3.76 to 3.78 demonstrate the distinctive square-symmetrical facet of Litema.



Image 3.76 A bold statement devised by means of symmetry and colour. This is the home of Litema artist Thabsile Malinga. Farm Swartfontein, January 2007 (Beyer 2007).



Image 3.77 Conventional Litema symmetry presents in the work of Virginia Mthembu. Farm Driehoek. (Beyer 2010).



Image 3.78 Not even the obvious dilapidation can distract from the splendour of this design. The artist is Mamane Lydia Mashinini (Beyer 2005).

Informed by an apparently inherent gift for arithmetic and design, the artist, after pre-visualizing a pattern (contrived with four squares), engraves in the wet plaster the first square or building block of the pattern. Chalk, charcoal and pencils are used on dry plaster, and cardboard stencils at times aid in achieving consistency. The first contour outlines the field in which the artist applies the primary motif. This motif is shaped by curvilinear- and geometrical components. Balance and depth within the pattern motif are achieved by filling shape sections with opposing tones and textures. Stonework, engraving, and finger imprints provide for 3-dimensional form and shading. Once composed, the motif is mirrored, reversed and copied into an adjacent (second) square, either horizontally to the right or vertically downwards. The second square which is subjected to the same treatment, positions itself vertically downwards or horizontally to the right of the first square. This (resulting) third square similarly replicates to form a fourth square - which completes the four-square Litema 'pattern'. The Litema 'design' encompasses columns and rows of replicated Litema 'patterns'.

The principle of repeating a one-square pattern motif, mirroring and duplicating this into an adjacent square, on both a horizontal as well as a vertical axis, is illustrated in figure 3.5. The term 'rotational symmetry' is often used to describe this treatment. Repeated copying of the



resulting four-square pattern, leads to the creation of a geo-symmetrical Litema design. The vector graphics which demonstrate this process (see figure 3.5) are based on the work of Malefu Martha Moloi, an artist who resides on the farm Eerste Geluk/Rooikop in the vicinity of Warden. Photographs of the artist as well as the artist's home are given in images 3.79 and 3.80.

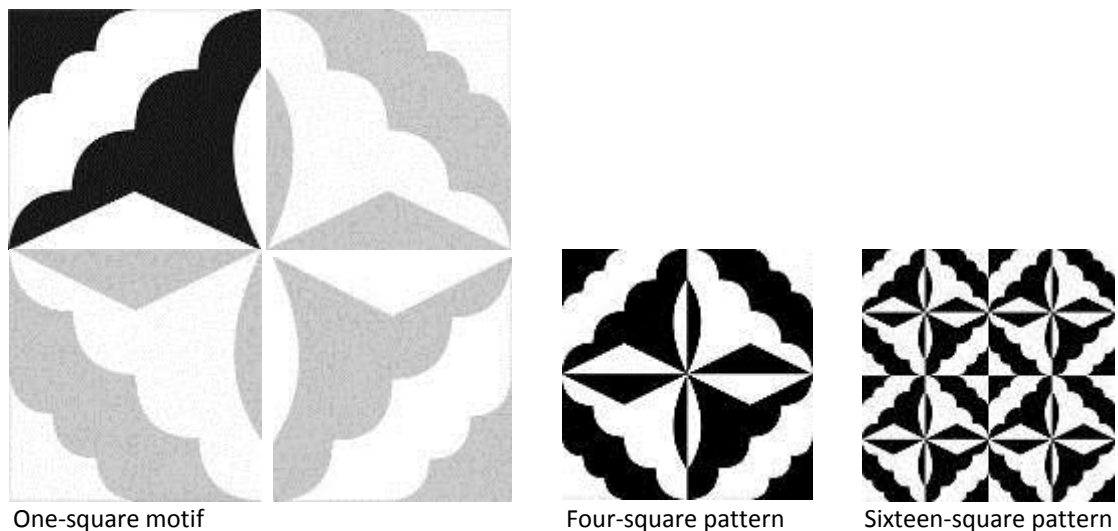


Figure 3.5 The process of constructing a Litema pattern from basic motif to sixteen-square Litema pattern (or design). The top left square represents the primary pattern or motif. Mirroring and inverting the motif to the right and thereafter to the bottom, provides a four-square pattern. Likewise repeating the four-square pattern results in the sixteen-square Litema pattern (or design) (Beyer 2008b).



Image 3.79 A four-square Litema pattern created by means of rotational symmetry. The artist is Malefu Martha Moloi (Beyer 2007).



Image 3.80 Artist Malefu Martha Moloi photographed in front of her home on the farm Eerste Geluk, in January 2007 (Beyer 2007).

Litema symmetry is exceptional and this unusual approach is commented on by a number of researchers. Kaltenbrun (1979) finds rhythm an integral part of African cultural expression. As an example he refers to the dances that take place during initiation ceremonies. These dances are comprised of series' of rhythmical steps, performed with the beating of a drum. The author (Kaltenbrun 1979) reminds that similar rhythm is present in African languages and

music and goes on to suggest that Litema symmetry is a continuance of this 'rhythm'. Kaltenbrun's argument is supported by Van Wyk (1998:92-96), who compares the symmetrical Litema to a sheet of music, with patterns playing out like notes across the wall face. Changuion et al. (1989:36) who describe the repetitive, square symmetrical patterns as the beats of a drum, believe that the application thereof functions as an extension of human action. The authors (Changuion et al. 1989:36) explain as follows:

*Movement of the arms are often physiologically determined. The right and left are apt to move symmetrically, and the motions of the arms are often performed rhythmically. In this way, gesture, dance and language pass in a fleeting moment but in painting they are given a greater permanence.*

The 'beat' or 'rhythm' that is referred to and which can be expressed in repetition (or squares) is reflected in many other aspects of the artist's daily existence. Women wear traditional blankets and fabrics with patterns composed in almost the exact manner. There is the symmetry found in plant forms, like the spiralling aloe referred to by Van Wyk (1998:95) and the *moraba-raba* board game referred to by Riep (2011:587), Mothibe (1976:9) and again Van Wyk (1989:91). Mothibe (1976:17) and mathematician Paulus Gerdes (1998) again relate to this continued, systematic repetition, in terms of mathematics. Gerdes (1998:vii), the author of *Women, Art and Geometry in Southern Africa*, in citing the author Hardy and Cameroonian artist Njock, remarks that "the mathematician like the painter is a maker of patterns".

### 3.7 Decorating Times

Litema is a seasonal and celebratory art form. Women decorate their homes mainly during Easter and Christmas, and often before or after the rainy season. Chapter 4 will illustrate how nature's seasons are in fact acknowledged through the artist's palette. The Free State receives its rain mainly in summer from mid-October to mid-February. Good Friday, which conveniently corresponds with the start of winter and a dryer climate, and Christmas, though coinciding with the middle of the main rainy season, are celebrated by means of Litema decorations and not only for religious reasons. This is normally the time when migrant workers and family members return home or when visitors start making their arrival. It is therefore a time for decorating in anticipation of celebratory gatherings and social events. A wedding, birth and the passing of a loved one may similarly be announced. Women generally decorate homes by themselves. However, artists are at times assisted by female relations, neighbours and friends, some travelling from other locations to lend their support. In this study it was found that artistic teams often comprised mothers and their daughters or siblings. This is, after all how the method of decorating is installed in others and, more importantly, in daughters. Examples of mother-daughter duos include Martha and Lindiwe Letoana, Mosila Kesuna Mokoena and Bongiwe Tryphina Msimanga, and Chrestina Miya and Mamosobetsi Esther Mabuya. Mme-Eddie Liesbeth Mofokeng and Puleng Linah Xaba are not only sisters, but they also reside as

direct neighbours on a farm in the vicinity of Fouriesburg. In a collective enterprise such as this, the decorating becomes a social activity, filled with many refreshment breaks, ceaseless chatter and laughter. After creative ideas have been exchanged and designs have been inputted, the application process follows. Changuion et al. (1989:111) remark that at times, the most prestigious artist in a village is consulted for her opinion. Homes may take anything from a day to weeks to decorate.

### 3.8 Concluding Remarks

The Litema design is comprised of a number of elements which play a role in the way in which it is applied to the built fabric. The fabric itself also dictates the type of design that is applied. Wall surface plastering and other decorative treatments set the tone for the artworks. The homestead is the major site of Litema and takes a number of forms – painted Litema, engraved Litema, relief sculpting and imbedded stonework or mosaic. Litema artworks are not limited to exterior spaces, but also feature in the interior of homes most notably as wall paper-like designs and in the form of clay cabinets. The application and creation of Litema is involved in the domain of the woman and it takes place at festive moments or in line with seasonal changes. Certain Litema designs are disappearing, more alarmingly some appear to have become extinct. Amongst these: low walls or *lelapas*, decorated floors, ornate pediments, gables and crenulations, and elaborate low rise patterned relief work on exterior walls. Clay cabinets may just become the next edition on the endangered heritage list. The following chapter will contextualize the Litema design in terms of its origins, inspirations and meaning.



## Chapter 4

### LITEMA MOTIFS, ORIGINS AND MEANINGS

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The previous chapter focussed on the built environment and the various techniques applied in the construction of Litema designs and artworks. This chapter provides a closer reading of the possible origins, and meanings of Litema motifs and designs. Historical records, prior to the middle of the 20<sup>th</sup> century, provide limited or no information on the origin of and symbolic meaning of mural decorations and practices. Early mural patterns such as those discussed by Stow (1905), Casallis (1861) and Campbell (1820, 1822) are descriptive but devoid of aesthetic analysis. This shortfall in the early literature has been widely acknowledged by scholars such as Kaltenbrun (1979), Changuion et al. (1989) and Frescura (1990, 2001). Others, Mothibe (1976) and van Wyk (1996, 1998) for example, have embraced this limitation and reflect on the range of meanings that can be ascribed to Litema. Mothibe (1976), by awarding and placing descriptive titles, provides concrete insight into possible image content. Markedly deliberating on the topic is Van Wyk (1998:91) who states that Litema designs are signs of “civilization – not only of cultivating the fields but of being cultured, cultivated humans”. Van Wyk (1998) generally relates to the mural as sacred, an art form which communicates the beliefs of Basotho ancestors, the realm of the woman, earth, creation, beauty and fertility. He asserts that murals act as political markers. A Basotho home was for instance said (Van Wyk 1998:35) to have been “flying a flag of resistance” during the apartheid struggle. The latter was apparently achieved through the use of colours associated with a political party. Van Wyk (1998:107) also describes the home as a symbolical womb, the doorway is said to represent the vagina. Numerous other figurative meanings are attributed, many of which are considered questionable, simply on the basis that they sound fantastic. From his writings it appears Van Wyk (1996, 1998) obtained most of his information from one particular family, the Mokoenas, with whom he spent considerable time doing his fieldwork. There is, however, no clarity regarding the validity of the information, the extent of other sources of information, or the influence of Van Wyk’s own subjectivity and interpretation. Verbal discussions and interviews with practising Litema artists during this study yielded very little, if any evidence, which corroborates the aforementioned claims and symbolical attributions. Albeit, it is also acknowledged that the use of specific motifs and colours can be guided by conscious, subconscious or memory-based associations. Though the artist strives after beauty for its own sake, she draws on her lived experience, subjectivity, culture, tradition and style in the process of doing so. Nettleton and Hammond-Tooke (1989:7) state the following:

*Most African artists, even when making representational figures, set out to create ‘presences’, not to imitate appearances, and ‘presences’, which we call art, are not separated from the processes of life, as fine art has been in the west: no historical society had articulated a rigid aesthetic theory. In these societies, ‘beauty’ and ‘good’ are often denoted by the same word and an object was ‘good-beautiful’ if it was appropriate, in both form and embellishment, to the functions it was intended to fulfil.*

There is always a danger in ascribing meaning in the absence of palpable evidence as assumptions can be construed as facts. In order to present the facts as authentically as possible, the present author will employ the visuals from past and present research. This chapter will also expand to include information regarding other mural arts in Southern Africa.

## 4. 1 Origins and Meaning

## Geometrical Design

Changuion et al. (1989:17) remark that in the 19<sup>th</sup> century “...imitation was considered the mother of art” and that “...according to that belief, geometric form was an early, less successful attempt at representation”. Early decorative patterns appeared as elementary geometrical abstractions. The mural patterns accounted by Stow in 1905, are clearly demonstrative of the latter. The chevron pattern above a hut entrance as described by James Walton (1951:84) may well have been one of the first non-representational mural motifs ever recorded in South Africa. In the absence of past evidence, it is difficult to determine whether historically, geometrical images were representational, abstract or symbolic. Triangles, squares, dots and relevant interlacing patterns, for example zigzags, chevrons and lozenges, are synonymous with African design. They commonly adorn traditional and ceremonial items such as masks, pots and items of clothing. Figure 4.1 below depicts a number of geometrical pattern motifs which were recorded throughout Africa. The illustration is extracted from Susan Denyer’s *African Traditional Architecture* (Denyer 1978:120). The Batswana *lekgapo* mural depicted in image 4.1 (Grant and Grant 1995:72) below which comprises zigzag panels and lines in varying colours, bears remarkable resemblance to the mural patterns recorded by George Stow (1905:435). The photograph was taken by Sandy and Elinah Grant, the authors of the book *Decorated Homes in Botswana* (1995).



Figure 4.1 Geometrical pattern motifs observed on arts and crafts throughout Africa. Illustration by Susan Denyer (Denyer 1978:120).

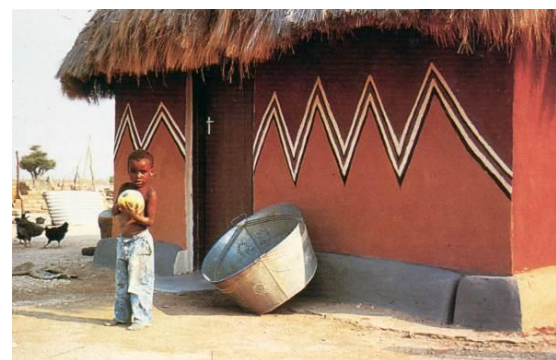


Image 4.1 Photograph of Tswana homestead at Lethakane in Botswana, in 1989 (Grant & Grant 1995:72).

### The Abstract Beginnings of Litema

Kaltenbrun (1979:69) suggests that the tradition of etching or imprinting patterns into plastered wall surfaces has its roots in the ancient practice of pottery and grass weaving. He argues that the Basotho's dexterity with clay and their craftsmanship as potters are what awarded these artists the skill to successfully execute sculptural building. In a book titled *Early Goya Settlement in the Orange Free State* (published by the National Museum Bloemfontein), Walton (1966:3) refers to decorative patterns found on pottery shards excavated in Rhodesia (current-day Zimbabwe) dating as early as AD 1085 to AD 1450. These were recovered from the mittens of the Goya who, according to Walton and early Bantu traditions, were the first peoples to move into the current Free State province of South Africa. The shards displayed triangular areas defined by rows of comb impressions (Walton 1965:2). Patterns appearing on pottery shards excavated at Doringberg in the Free State bear similar characteristics to those documented in Rhodesia Figure 4.2 shows an illustration by Walton, drawn from fractions of the pottery, now assembled in the collection of the National Museum in Bloemfontein (Walton 1965:2). Embellishments similar to those illustrated by Walton also appear on remains of pottery excavated at Makgwareng in the district of Lindley (eastern Free State). Stephen Gill, curator of the Morija Archives and author of *A Short History of Lesotho* (1993) remarks that some patterns recurrently manifest in the realm of the woman. Gill (1993:22) claims, however, that patterns first appeared on inner walls of houses and only thereafter on pottery items, as well as exterior walls, blankets, beadwork and braided hairstyles. Figure 4.3 below shows pottery patterns copied from Gill's (1993) publication.

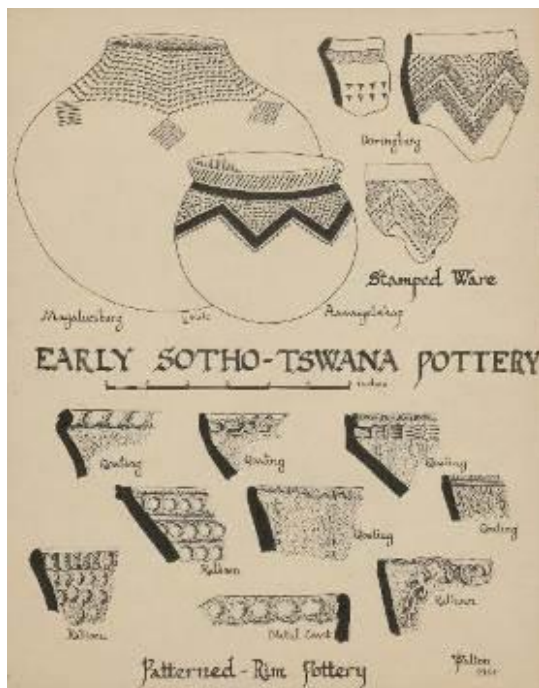


Figure 4.2 Illustration by James Walton (1951) of early Sotho-Tswana pottery shards from, amongst others, Doringberg in the Free State. Scan of original drawing courtesy J.S. Gericke Library, University of Stellenbosch (James Walton Collection n.d.).

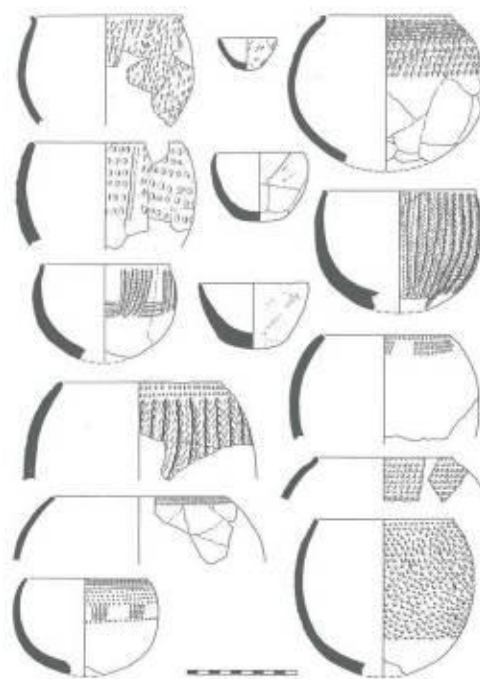


Figure 4.3 Pottery patterns circa 1600 - 1800 AD. Drawing by Tim Maggs (Gill 1993:22).

A number of authors (Kaltenbrun 1979, Van Wyk 1998, Changuion et al. 1989) propose that abstract Litema patterns have 'magic- religious' meaning. In this study Litema artists who were questioned regarding geometrical patterns and meanings, simply stated that they drew the shapes from their "head" or "dreams". As mentioned in Chapter 3, abstract forms rarely feature as main decorative motifs. They rather find placement in friezes and in patterns situated along the extremes of walls, doors and windows. Images 4.2 to 4.4, once more, illustrate this type of handling.



Image 4.2 Home of artist Nozinja Josephina Msimanga. The border decoration works almost 3-dimensionally. Photographed on Waaiwater in January 2007 (Beyer 2007).



Image 4.3 Frieze comprising stars and semi circles contrasted on a solid black background. The artist is Nozinja Josephina Msimanga. Farm Waaiwater, September 2004 (Beyer 2004).



Image 4.4 Scallops, triangles and crosses colourfully weave around walls, doors and windows. The homes featured are those of (f.l.t.r.) Andrina Motloung (farm Siloam), Lettie Moloi and Liesberth Molokeng (farm Siloam), and Martha Motaung (farm Sterkwater). Correspondingly January 2007, March 2008 and January 2007 (Beyer 2007,2008).

Kaltenbrun (1979:34) comments that the door is the most important feature of the artist's home. He explains that entrances are embellished because the artists wish to profile these as "...ports of entry" and not merely door. Windows are similarly emphasized, apparently in an effort to enhance the 'eyes' of the home. Kaltenbrun (1979) who obtained his information from Litema artists, states that patterned frames around doors and windows, specifically when



rendered in black and white, are meant to ward off evil spirits and prevent them from entering the home (Kaltenbrun 1979:62). Changuion et al. (1989:67) explain that “...the surrounds of doors and windows are often painted white to sanctify the passage to the interior or so that good spirits can recognize the entrance at night” (as given to the authors by an informant). Changuion et al. (1989:34) albeit also remind that decorative borders are not always meant as religious or ritualistic messages. The authors (Changuion et al. 1989:34) contend that “...painting gives scale to architecture and helps clarify the composition of architectural forms that go to make up the living complex... the sense of scale is not realistic, but decorative and emotional”. Barriers executed in relief and mosaic styles may also lend structural support and protect areas prone to deterioration. The photographs in images 4.5 and 4.6 below display painted window frames which, according to informants of Kaltenbrun (1979) and Van Wyk (1998), function as deterrents for evil spirits.



Image 4.5 Monochromatic linear motifs deter unwanted spirits. Photographed by Kaltenbrun near Clocolan in 1977. Artist not identified (Kaltenbrun 1979:59).



Image 4.6 Abstract form and colour around a window in the home of Mantombi Masemanye (Van Wyk 1998:113).

Arrows or spear heads, although not occurring as frequently as in the visuals produced by Van Wyk (1998) and Kaltenbrun (1979), were recorded on a number of occasions during this study. In most instances this symbol was restricted to border decorations. Examples of murals displaying arrows are given in images 4.7 to 4.9 and figure 4.4. The first photograph (image 4.7) shows a doorway pattern comprising two arrows facing in opposite directions. In the second photograph (image 4.8), arrows face inward. This pattern replicates throughout the decorative border. The two photographs were recorded on the farm Heartsease, at the same time and on homes in close proximity of each other. According to Kaltenbrun (1979:60) the arrow or spear represents the male reproductive organ. Arrows are not generally commented on by researchers. The information was given to Kaltenbrun (1979:60) by informants who, when asked to draw symbols of initiation, produced amongst other figures triangles, arrows, zigzags and diamonds. One such drawing is given in figure 4.4. Compositions comprising arrows photographed by Kaltenbrun and Van Wyk are shown in images 4.10 and 4.11. Note how the roofline border in Kaltenbrun's photograph (image 4.10) also integrates 'shield' like motifs. Is it possible that 'spear heads' and 'shields' are used in conjunction with each other, to strengthen the notion of protection, or even male dominance? It is interesting to note that



these symbols are mostly found around doors of homes – the home considered the domain of the woman.



Image 4.7 Doorway border comprised of arrows facing in opposite directions. The artist is Tshilabele Mamosiatsi Mpofi. The photograph was taken on the farm Heartsease in September 2005 (Beyer 2005).



Image 4.8 Artist Modiehi Thabisi in front of her home. Here arrows spiral and turn towards an undescriptive figure. The design is open to wide interpretation. Farm Heartsease, September 2005 (Beyer 2005).



Image 4.9 Inward-facing arrows group and duplicate in a roofline border. Unidentified artist, farm Waaiwater, June 2010 (Beyer 2010).

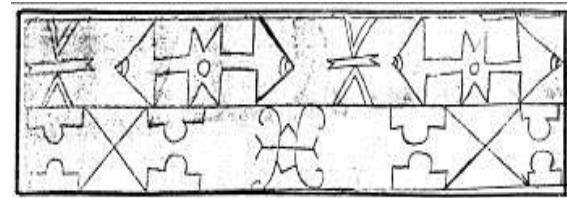


Figure 4.4 Mural border describing arrows. Artist unidentified. District of Clocolan (Kaltenbrun 1979:60).



Image 4.10 Litema with arrows and 'shields' comprised in the roofline border. Photographed by Gustav Kaltenbrun in 1977 (Kaltenbrun 1979:64).



Image 4.11 Door border and frieze comprised of arrows pointing in opposite directions. The decoration is by Makomho Mosebi (Van Wyk 1998:106).

Triangles attract particular attention. Van Wyk (1998) who frequently encountered these accounts how he, frustrated by the fact that none of his informants were able to provide him with the meaning of the form, turned to linguistics in an effort to interpret its meaning. According to Van Wyk (1998) triangles in the Sotho language have numerous meanings and are amongst others, associated with the unseen god or source *Modimo*, who evokes lighting. In Van Wyk's opinion, triangles are symbolical of lighting, and zigzag patterns constitute calls for rain. Van Wyk (1989:100) remarks that the form alludes to the changing of seasons and the cosmic path which is constantly in flux. Diagonals when replicated, reversed and interlinked, shape into chevron and zigzag patterns. Chevrons are said (Changuion et al. 1989:52; Kaltenbrun 1979:60) to depict 'rivers', zigzags 'water', 'uneven ground' and 'mountainous terrain'. A photograph by Van Wyk (image 4.12) shows how triangles link to form a chain around a doorway. Two hut facades, with rows of interlinking triangles or chevrons, are pictured in image 4.13. Scallops, the curvilinear versions of zigzags or chevrons, are also said to represent clouds (Van Wyk 1998:99).

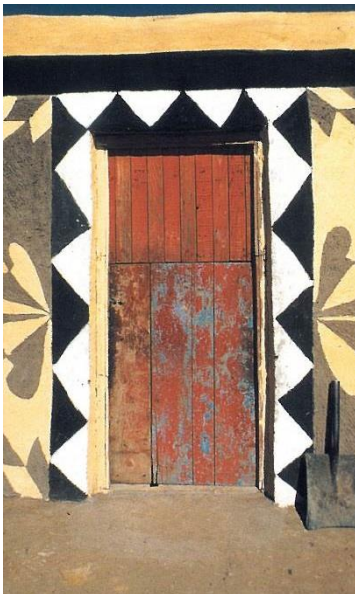


Image 4.12 Triangles combine to form a pattern around Frans and Christina Moloi's doorway (Van Wyk 1998:44).



Image 4.13 Composition comprising a chevron pattern symbolical of either water or uneven ground. Photograph by Paul Changuion (Changuion et al. 1989:55).

The mural design by Mmapitso Alinah Hlalele (following image 4.14) is distinctive in that it illustrates the placement of a triangle outside of the confines of a customary border pattern. Hlalele's triangles face downwards. Kaltenbrun's (1979:61) informants explain that the reversed triangle is symbolical of the female reproductive organ. Whether Hlalele's triangle alludes to fruitfulness of the woman is arguable. The artist did not interpret it as such.

A deeper possibly forgotten significance is however suggested by another artist, by means of the illustration in figure 4.5 (Kaltenbrun 1979:61). Kaltenbrun (1979:61) proposes that the triangle on this girl's initiation apron (see 'lenderokkie') as well as the chevron-pattern on the initiation mask or *lesira* (see 'masker'), are signs which relate specifically to womanhood, initiation and fertility.



Image 4.14 Chains of downward-facing triangles adorn the home of Mmapitso Alinah Hlalele. Documented on the farm Bethlehem Ster (Beyer 2005).

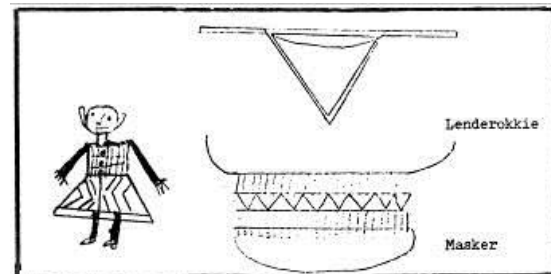


Figure 4.5 Female initiation attire adorned with geometrical patterns. The triangle (or zigzag) features prominently. Artist not identified (Kaltenbrun 1979:61).

Continuing with the topic of characters, but in a different tone, David Riep (2011:511) observantly points out how traditional Litema decorations, even when executed in the customary geometrical manner, always manage to retain some curvilinear characteristic. This is in fact one of the most identifiable features of Litema. Images 4.15 and 4.16 below demonstrate how circles, dots, ellipses and spirals aid in relaxing the else stringent geometry. Celestine Pretorius (1992:120) who in her book *Die Geskiedenis van Volkskuns in Suid-Afrika* stresses the significance of spirals and circular forms in prehistoric times, suggests that these symbols developed through the emulation of natural forms, for instance from the copying of shells of snails and spiralling plants and creepers.



Image 4.15 A circle rendered by means of rotational symmetry. Unidentified artist, farm Siloam, September 2004 (Beyer 2004).



Image 4.16 Large spheres adorn the flat-roofed section of Mmapitso Alinah Hlalele's home. Farm Bethlehem Ster, September 2005 (Beyer 2005).

Changuion et al. (1989:48,52) repeat how circles and their variant forms have always been likened to the sun, moon and fertility. The authors explain that dots, particularly when



positioned around plant and floral forms, function as metaphor for seeds. When configured in a linear fashion, these dots suggest rows or furrows with sown seeds. Paul Changuion (Changuion et al. 1989) illustrates the latter point with the photographs depicted in images 4.17 and 4.18. The authors (Changuion et al. 1989:52,53) recount how traditionally, agriculture was the prerogative of the woman. When 'seed' motifs, or rather these representations of the fertile land appear on the home of a woman, they allude to the fruitfulness of the woman as well. The exact significance is related by Kaltenbrun (1979:86) who notes that in the Free State, seeds are never completely dispersed of after a harvest. They are often scattered around the homestead or imbedded in murals to thank the ancestors for a successful harvest. The author (Kaltenbrun 1979:86) who found that these representations manifest on both interior as well as exterior walls, remarks that they also usually appear in black or in the form of large concentric rings. Image 4.19 and 4.20 below depict seed motifs recorded by Kaltenbrun (1979). Figure 4.6 depicts variant seed motifs drawn by Litema artists involved in Kaltenbrun's (1979) study.



Image 4.17 Dwelling with a border composed of a chain of 'seeds' (Changuion et al.1989:15).



Image 4.18 Interior described by Changuion et al. as "Gothic" and displaying a "pointed, interlined arcade" (Changuion et al. 1989:84).



Image 4.19 'Fertility dots' in the interior of a home in the district of Bethlehem, photographed in 1977 (Kaltenbrun 1979:84).



Image 4.20 Mural with seed motifs recorded in the district of Senekal in 1976 (Kaltenbrun 1979:84).

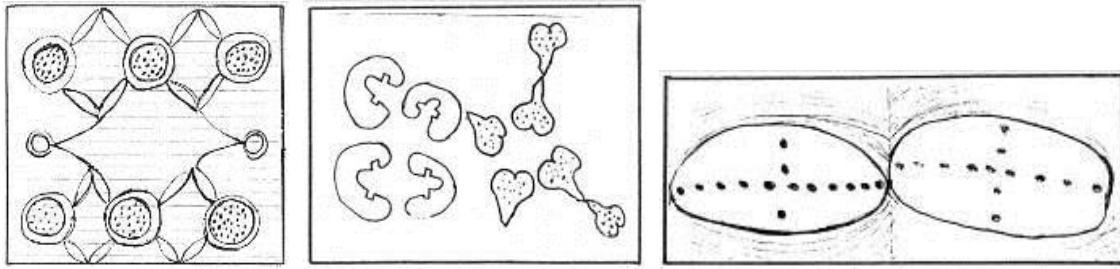


Figure 4.6. F.I.t.r. Variant seed motifs drawn by Litema artists Alma Palime, Mosito and Lena Morobelo (Kaltenbrun 1979:84,85).

Crosses were seldom encountered during this study. They were once observed on fronting side walls at the Basotho Cultural Village in the Golden Gate Highlands National Park in 2002 (see image 4.21 below) and again on the door of Miriam Molokeng's home (see image 4.22) in 2003. The latter motif is presumed to be a representation of an Anglican cross. A photograph by Gustav Kaltenbrun (1979) follows in image 4.23. Kaltenbrun (1979) argues that crosses have neither connotation to Christianity nor figurative meaning, and that this form is simply the end-product of over-stylization. For him (Kaltenbrun 1979:90) the cross in figure 4.23, in actual fact, represents an abstract four-petal flower. Changuion et al. (1989:73) note that painted form is habitually incorporated with architectural form. Flower and leaf designs reduced to geometric motifs such as lozenges and crosses, are, according to the authors, the artist's way of controlling nature. The authors (Changuion et al. 1989:73) in their caption for the photograph in image 4.24 refer to the cross motifs as "cruciform plants". With the latter thought in mind, one cannot but contemplate the motivation behind the mural motifs illustrated on the cover of *African Painted Houses* by Gary N. Van Wyk (1998) shown in image 4.25. This author (Van Wyk 1998) however does attribute secular meaning, as the following chapter (5) and the section on traditional Basotho blankets will indicate. The photograph by Margaret Courtney-Clarke in image 4.26 closes this section and delivers a mentionable interpretation of a cross. The slanted cross in this photograph is said to be expressive of a railway crossing (Courtney-Clarke 1986:126).



Image 4.21 Stencilled crosses decorate a passageway formed by two facing side walls. BCV, Golden Gate Highlands National Park, February 2002 (Beyer 2002).



Image 4.22 Motif of a cross on the entrance to Miriam Molokeng's home. Farm Siloam, April 2003 (Beyer 2003).





Image 4.23 Red-centred crosses on a home in the district of Paul Roux (Kaltenbrun 1979:91).

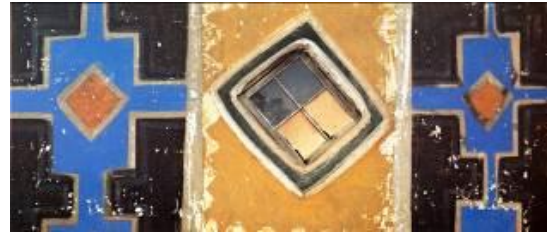


Image 4.24 Changuion et al. describe the forms on either sides of the slanted window as “cruciform plants” (Changuion et al. 1989:73).

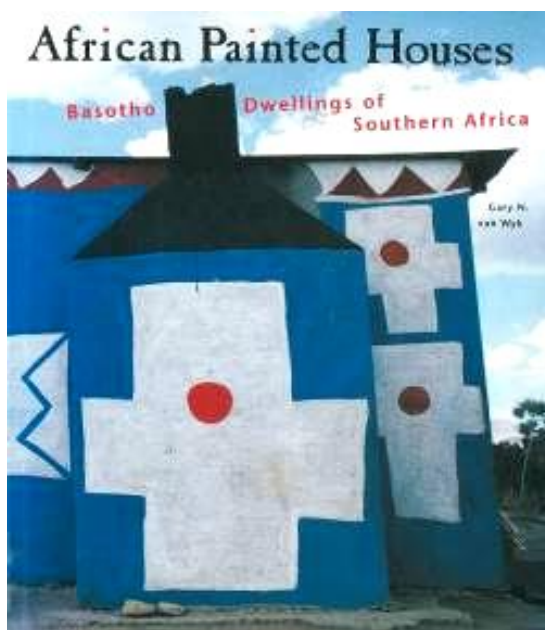


Image 4.25 Cover of Gary N. Van Wyk's book *African Painted Houses: Basotho Dwellings of Southern Africa* (Van Wyk 1998: cover).



Image 4.26 Artist Paulinah Mashiana explains that this cross characterises a railway intersection. Photographed by Margaret Courtney-Clarke in the district of Van Dyksdrift (Courtney-Clarke 1986:126).

### The 'Ploughed-Field' Litema

Perhaps the most illustrative of linear design is the traditional Litema comprised of horizontal- and parallel running incisions. Most (Walton, 1956:145; Kaltenbrun 1979:68 ; Gill et al. 1993:22 ; Gerdes 1998:87; Changuion et al. 1985:103 ; Van Wyk 1998:78) remark that these compositions imitate cultivated land. *Tema* (singular of *litema*) is the name given to a ploughed field (Walton 1948:141; Gerdes 1998:87). Image 4.27 depicts the landscape that inspires this particular design. Image 4.28 shows a side wall engraved in the typical manner. A comparison of the two photographs reveals that the 'ploughed-field' Litema represents almost photographically. Alone the fact that the word *litema* is derived from the Sesotho word *holema* (Gerdes 1998:87), which means 'to cultivate' or 'plough', serves as validation of this common theory. As sunlight changes direction, the linear, 3-dimensional aspects of both the

field pattern and the mural design is revealed. Van Wyk (1998:78) likens these line engravings to “...African landscapes, composed of the very substance they represent...like the play of light and shadow across furrowed fields, the engraved compositions are constantly in flux as the sun describes its daily path.” Kaltenbrun (1979:68) almost poetically points to “...a subtle play of vibrant *chiaroscuro* and the luminous effect of sunlight”, the use of which delivers “brilliant” results. It is interesting to note that proto-typical patterns also adorn houses in Botswana and that there they are likewise referred to as *litema* (which is described as a type of *lekgapo* design). Grant and Grant (1995:71) relate that this design, throughout Botswana, is known as the ‘ploughed field’ design.



Image 4.27 A side wall engraved by Thembi Mazibuko on the farm Wesselsvlei near Harrismith (Beyer 2007).



Image 4.28 Photograph taken in the district of Warden on route to the farm Waaiwater (Beyer 2002).

Are engravings metaphorical, purely decorative or functional in nature? Franco Frescura (2001:169) recommends the latter, stating that “...like so many other features in rural architecture, the decoration of the wall is usually based upon sound functional usage”. The author (Frescura 2001:169) suggests that rougher surfaces may aid in binding subsequent coatings. This extends to mosaic decorations. Changuion et al. (1989:118,135) believe that stone decorations are more permanent, protect and add more cohesion to walls, and are easier to update than painted decorations. The authors (Changuion et al. 1989:135), however, also make the point that stone mosaics mimic the rocky, austere landscapes of Lesotho. It seems then that by texturing 2-dimensional surfaces, form is emphasized and that these designs are rendered for aesthetical, functional and rhetorical reasons.

## 4.2 Plant and Floral Motifs

In the Free State and Lesotho, flower and plant motifs are the most widespread and popular. It is interesting to note that artists refer to their patterns (whether floral or non-floral like) as “blomme” (Afrikaans for ‘flowers’) or “patrone” (Afrikaans for ‘patterns’). These motifs appear in historical as well as contemporary designs. Floral motifs may range from natural to geometrically abstract. Natural flower representations, such as the ones in images 4.29 and 4.30 below, were not generally observed during this study. Kaltenbrun (1979:78) asserts that, on occasions where naturalistic forms do present, they can usually be attributed to the work of Xhosa artists. Kaltenbrun (1979) argues that the Xhosa attach immense

symbolic worth to the plant motif and as many Xhosa people live in areas of the Free State, it is only natural for them to feature.



Image 4.29 M aize cob tucked in the corner of a wall. The artist is Nonzinja Josephina Msimanga (Beyer 2005).



Image 4.30 A floral canvas with mosaic- and low relief borders. The artists are Martha and Lindiwe Letoana (Beyer 2003).

Pretorius (1992:19) explains that depictions of plants, animals and humans are often transformed into stylized, geometrical and symmetrical forms, the latter actually a common feature of folk art. Trowell (1960:19) agrees saying that “...in every area where mural painting is practised representational art merges by easy stages into completely abstract pattern or symbolism”. The photographs below demonstrate a systematic progression from moderate stylization to full geometrical abstraction. Image 4.31 below displays a Litema mural with moderately-stylized flower depictions. The flower motif in image 4.32 was subjected to a further degree of stylization. Image 4.33 depicts the entry of four-square symmetry, and image 4.34 demonstrates a complete linear abstraction.



Image 4.31 Floral depictions by Ntombizante Theresia Hlubi reminiscent of lilies which characteristically feature in the Free State during the rainy season (Beyer 2004).



Image 4.32 Flower composed with both even and curvilinear features. The artist is Nozinja Josephina Msimanga. Farm Waiiwater, April 2005 (Beyer 2005).





Image 4.33 Abstract 4-petal flower constructed through traditional square-pattern symmetrical treatment. Created by the artist Nthombizonde Theresia Hlubi. Farm Skaapplaas, September 2004 (Beyer 2004).



Image 4.34 Abstract floral by Tshepiso Josinah Nkabinde. Spiralling black contours allude to the presence of a flower. Farm Swartfontein, January 2007 (Beyer 2007).

### The 4-Petal Stylized Flower

The ellipse-shaped 'petal' is the most recognized floral representation in Litema. The shape can be seen in images 4.35 and 4.36, which depict compositions comprised of singular 'petals'. Four-petal flowers are modelled from single petals which, through application of simple shift or rotational symmetrical techniques evolve into complete flowers. Images 4.37 and 4.38 depict basic four-leafed flowers. They were created by simultaneously replicating and rotating a petal three times, at a 90° angle, in either a clockwise or anti-clockwise direction.



Image 4.35 Composition comprised of 'petals' enclosed in quadrants. Copying takes place in one direction only. The artist, Elisa Mofokeng, is portrayed. Farm Landgoed, August 2002 (Beyer 2002).



Image 4.36 Monotony is broken by a change in petal direction. This home was photographed by Pieter Jolly in Lesotho (Jolly 2010:56).



Image 4.37 Elementary 4-petal flower motif created from a singular ellipse. This pattern was originated by Nthombizonte Theresia Hlubi in September 2007. Farm Skaapplaas between Warden and Harrismith (Beyer 2007).



Image 4.38 Mural photographed in Lesotho by Pieter Jolly. Florals outscale the door on either side (Jolly 2010:14).

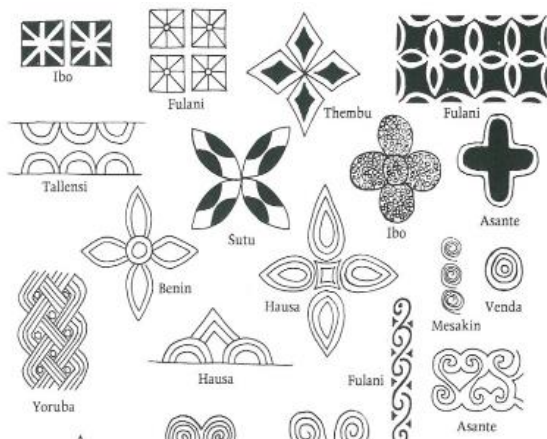


Figure 4.7 Common decorative motifs present throughout Africa. Clearly discernable is the 4-petal flower motif. Note the 'Sutu' (presumably 'Sotho') pattern. It is likely that this pattern was copied from a mural drawing originated by Walton (1948:fig2) (Denyer 1978:122).



Image 4.39 Carved doorway originated by the Ibo people of Nigeria. Circa 1959. After Denyer (Denyer 1978:61).



Image 4.40 Petal shapes brought about by intersecting circles. Note the similarity between this design and one of the Taung reproduced by James Walton in 1948 (1948:fig2) (Magubane and Kloppe 2001b:25).



Image 4.41 *Lekgapo* mural recorded in Malaka, Botswana in 1988. The mural is by Kedibonye Samogwagwa, a Sotho artist originally from South Africa (Grant and Grant 1995:105).



The four-petal flower is classically used in mural art, not only in Southern Africa, but throughout the world. Previous figure 4.7 and images 4.39 to 4.41 above illustrate this common decorative theme. Although the beginnings of the ellipse-shaped leaf or ‘petal’ cannot be ascertained, its popularity is widespread and evident. Walton (1948) was the first to acknowledge the form. This however does not mean that the pattern did not exist prior to the mid 20<sup>th</sup> century. Campbell (1820) and Stow’s (1905) drawings describe animal figures and abstractions such as zigzags, chevrons and triangles. Floral and plant forms do not present at all in these illustrations. This in effect translates to a time span of approximately 40 years, the period during which the motif may have invented. What is clear is that this pattern was in vogue during the 1970’s, the time in which it also appears to have been documented the most [see the work of Kaltenbrun (1979), Mothibe (1976) Changuion et al. (1989)].

### The 4-Square Abstract Flower

Abstract flowers are skilfully created using the typical 4-square geometrical construction techniques and rotational symmetry demonstrated in Chapter 3. Two classical Litema flower abstractions appear in images 4.42 and 4.43. Again note how curvilinear shape is retained. As mentioned before, the latter feature is a classic characteristic of Litema. This, however, raises the question: why is it that the organic shape is preserved, in spite of the customary and overarching geometrical construct? The present author suggests that, by composing the curvilinear base motif in a cube, it becomes less demanding to replicate the pattern across an entire wall space. Squares more readily conform to square- or rectangular shaped walls. Reference is once more made to the notion of rhythm, which could be described as being composed of a repetition of beats expressed as ‘squares’. Artists may likewise be inspired by textile and industrial design patterns, these more than often styled in the same fashion. Another question asks whether artists consciously or unconsciously create these four-squared flowers. That is; do artists pre-visualise or consciously conceptualize the pattern, or does it realize through pure coincidence? These concepts, however, appear foreign to Litema artists who simply relate how they go about outlining the initial one-square motif, which then by means of typical square-pattern construction, replicates into the flower and across the wall.



Image 4.42 Flower abstraction conceptualized by Lucy Vilakazi on the farm Gryskop in August 2007 (Beyer 2007).



Image 4.43 Anna Ekkie Xaba’s flower painting promotes the shades of summer. Farm Driehoek, January 2007 (Beyer 2007).

The intimate relationship between women, flora and land, hinted at earlier, dates back to ancient times and cultures. Plant and floral forms are metaphors for growth and renewal which throughout time, have been linked to fertility (Pretorius, 1992:24). Changuion et al. (1989) find that fertility is particularly valued in agricultural societies. The authors (Changuion et al. 1989:42) comment that “...it is the gift of the woman, and among agricultural peoples its symbol is the plant”. Historically women have always been associated with agricultural activity and in this day, artists living on farm settlements are predominantly employed as agricultural labourers. Men may well be responsible for operating farm implements, but it is the women who, in the absence of mechanization, sow the seeds, do the weeding, tend and harvest the crops (Duggan-Cronin 1933:n.p.). Image 4.44 depicts a photograph of amongst other artists Paulina Sibeko (in the foreground) and Andrina Motloung (behind Sibeko), being collected from their homes on the farm Siloam to harvest potatoes on a nearby field. The young woman with the hoe in image 4.45, was photographed by A.M. Duggan-Cronin (Duggan-Cronin 1933, plate LXXII) in Lesotho in 1933.



Image 4.44 Paulina Sibeko and a group of potato harvesters are collected from the farm Siloam on a misty morning in April 2003 (Beyer 2003).



Image 4.45 Young woman with a Basotho-type hoe (Duggan-Cronin 1933:plate LXXII).

*In African mural decoration, plant forms have ritualistic implications even if only through the woman making her mark of possession on the dwelling and identifying it as a product of her life experience. Something that the individual or handled becomes imbued with a portion of her personality.*  
Changuion et al. (1985:42).

Changuion et al.'s comment (above) regarding the ritualistic use of the floral motif is supported by researchers Molife (1994:88), Van Wyk (1998:119), Magubane and Klopper (2000:20) and Riep (2011:432). Latter researchers all account how, during rites of passage, South Sotho female initiates decorate their clay-covered bodies with patterns similar to the flower and plant forms depicted in Litema murals. Riep (2011:353) accounts how the act of smearing plaster with various substances, is related to the different substances smeared on

the bodies of young male and female initiates. Peter Magubane's (Magubane and Klopper 2000) photograph in image 4.46 below exemplifies this custom. The photograph by Van Wyk (1998) in image 4.47 and the illustration by Barbara Tyrell (1968) in figure 4.8 likewise depict female initiates with Litema-like patterns engraved onto their clay clad bodies. These patterns, even so, appear more linear than flower-like. Perhaps it is the custom or 'act of decorating' which receives emphasis rather than the pattern itself.



Image 4.46 Basotho initiate with body decoration simulating the contours of a plant. From Peter Magubane's book *African Renaissance* (Magubane and Klopper 2000:105,cover).



Image 4.47 Female Basotho initiates with geometrical markings on their legs (Van Wyk 1998:118).



Figure 4.8 Female initiate adorned with Litema-like drawings on her legs. Another initiate is wearing an initiation mask or *lesira*. As Illustrated by Barbara Tyrell (Tyrell 1968:102).

### 4.3 Animal Motifs

Animal figures do not routinely feature in Free State Litemas. Changuion et al. (1989:199) argue that whilst women are concerned with the plant world, it is men who territorialize the domain of the animal. A similar scenario presents in Botswana. Grant and Grant (1995:111), on documenting *lekgapo* murals, remark that animal figures are very rarely seen, and when they are, they are usually intended as totemic emblems – these mostly referencing the male occupant of the house. One such record is depicted in image 4.48 below. Grant and Grant (1995:111) attentively point out that the elephant figure has the same stylistic features as the one recorded by Campbell (1820:269) in the house of Sinosee 170 years earlier. Image 4.49 depicts another photograph by the authors (Grant and Grant 1995:65). This example is included purely because the present author considers it praiseworthy.





Image 4.48 Personal totem of a male Tswana artist, as photographed in Botswana by Sandy and Elinah Grant (Grant and Grant 1995:111).



Image 4.49 "Two delightful birds" portrayed in a mural by Basetsana Modimootsiole. Lethakane, Botswana, 1990 (Grant and Grant 1995:65).

The rare examples of animal figures, which were (with the exception of image 54) all recorded during an earlier study (Beyer 2004), appear in following images 4.50 to 4.55. In these photographs butterflies, grasshoppers and fish are depicted in a near-naturalistic manner. It is interesting to note that the murals depicted in images 4.50 and 4.51, were both conceptualized by artistic duos comprised of mothers and their daughters. Both artworks were photographed during the same period of documentation and also in close proximity of the other. This may suggest a scenario involving artistic borrowing or creative competitiveness amongst artists. The monochromatic sketch of an owl in figure 4.53 illustrates the understated artistic ability of Evelina Mahlaba.



Image 4.50 Relief borders border panels decorated with butterfly, grasshopper and flower motifs. The artists are Chrestina Miya and Mamosobetsi Esther Mabuza, a mother and her daughter resident on the farm Waaewater. Photographed in April 2003 (Beyer 2003).



Image 4.51 Insects and flowers share this mural canvas as they would in nature. The decoration is the work of Martha and Lindiwe Letoana. Photographed on the farm Waaewater in April 2003 (Beyer 2003).



Image 4.52 Naturalistic depiction of a fish by Chrestina Miya and Mamosebetsi Esther Mabuya. Recorded on the farm Waaiwater in 2003 (Beyer 2003).



Image 4.53 Evelina Mahlaba's mural decoration depicts an owl perched on a leafy branch. The photograph was taken on the farm Waaiwater in August 2002 (Beyer 2002).

The fish is known to be a symbol of life, water and abundance (Pretorius 1992:28). The decoration inside of Selina Mompi's home in image 4.54 relates the latter figuratively. It is interesting to note that the motif to the right of the fish, appears to be a sapling sprouting from a collection of seeds. Is it coincidental that both fish and seedlings are symbols of abundance and that both are dependent on water for life? An unusual linear representation of a fish is given in image 4.55. This mural is by Josephine Ndlovu.



Image 4.54 Selina Mompi's school of fish is preceded by a mobile phone number and followed by a sprouting seed motif. Photographed on the farm Siloam in March 2008 (Beyer 2008).



Image 4.55 Homestead with traditional geo-symmetrical Litema on the side wall, linear shapes on wall corners and along the roofline. Stylized fish dominate the design. The artist is Josephine Ndlovu. Farm Bowfarm, Harrismith, April 2003 (Beyer 2003).

In contemporary times artists attribute the depiction of animal figures to mere beautification. These forms may, however, also represent copiously. Albeit more than often associated with a popular South African household brand of matches (see image 4.96 on page 89), the figure of a lion, on a subconscious level, embodies a reverence for strength and exclusivity - characteristics commonly associated with this particular animal. Following images 4.56 and 4.57 comprise photographs of illustrated lions taken during this, and the earlier 2002-2004 *Origins and Symbolism* study.





Image 4.56 Facing lions on the home of Evelina Mahlaba, on Waaiwater in August 2002 (Beyer 2002).



Image 4.57 Standing and reclining lions on the home of Nozinja Josephina Msimanga. Waaiwater, September 2004 (Beyer 2004).

The photographs in images 4.58 and 4.59 below were taken by Margaret Courtney-Clarke (1986) and Mark Lewis (Powell et al. 1995). Note that both Courtney-Clarke (1986:134) and Powell et al. (1995:63) remarked at the time that the figures were functioning as totems. The significance of emblematic figures is emphasized by Walsham How (1962), Walton (1965) and Magubane (1998). Magubane (1998:10) states that animals that were never hunted or exploited, were commonly used to identify ancestral lineages and clans. Magubane (1998:10) continues to say that “...one distinguishing feature of the Sotho-Tswana is the use of totems to trace patrilineal descent from a common putative ancestor (or totem)”. In a memoir compiled by James Walton (1965:19) for the National Museum Bloemfontein, George Stow relates that the Bataung, who were also known as the ‘Men of the Lion’, revered the lion or *tau* to such an extent, that it became their tutelary symbol or *siboko*. The totem of the Bahlaping is for example a fish or *thlapi* (Magubane 1998:11). The crocodile or *kwenq*, which commonly features in the Free State, is the emblem of the Bakwena people (Magubane 1998:11). It features on both the national flag of Lesotho and on a number of traditional Basotho blankets. Two murals comprised of crocodile figures are given in image 4.60 and image 4.61.



Image 4.58 KwaNdebele homestead in Maphodla photographed by Margaret Courtney-Clarke. The artist is unknown (Courtney-Clarke 1986:134).



Image 4.59 Figurative lion on a Ndebele homestead wall. Photograph by Mark Lewis (Powell et al. 1995:63).

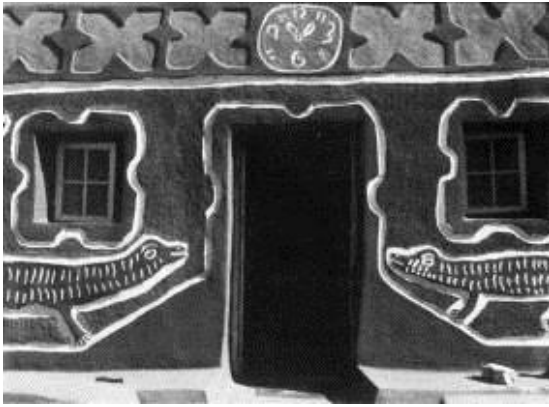


Image 4.60 Eastern Free State dwelling with crocodile motifs flanking the door. Note the clock above the doorway. The photograph is by Gustav Kaltenbrun (Fransen 1981:223).



Image 4.61 Woollen blanket with symmetrical crocodiles. Purchased from Frasers Limited in Maseru during a South African Museum field trip in September 1978 and photographed in situ during a Barbara Tyrrell exhibition in 2012. Photograph courtesy Social History Collections, Iziko Museums of South Africa (Beyer 2012).

The practise of painting animal figures is difficult to date. The earliest available record of animal drawings is provided by Campbell (1822:149) in his illustration of Sinosee's house. What inspired the latter decorations is not clear. Walton (1956:26) who frequently witnessed animal depictions in Basotholand (the current-day Free State) in the 1950s and 1960s, suggests that the tradition resulted from a historical Bushmen-Bantu relationship and subsequent cultural exchange. Walton asserts that when the Basotho arrived in Basotholand they found it occupied by Mountain Bushmen who were living in caves in the mountains. The two groups found mutual acceptance and intermarrying followed (Walsham How 1962:11). Walton recounts how George Stow had questioned whether the artistry shown amongst the Batlapin, Bahurutsi and Bakuena, when drawing animal figures, was a spontaneous artistic development, the result of them marrying Bushmen wives, or being born from Bushmen decent. Walton (1956:28) believes:

*No doubt many of the Bush-Bantu progeny inherited artistic ability, for cave art reached its highest standard after the arrival of the Bantu, and they painted not only in the caves but on the walls of their huts. A number of such paintings have been recorded which resulted from the Bush-Bantu contact and not from any inherent artistic ability of the Sotho-Tswana themselves.*

Illustrations of Bushmen sticks by Walton (Walsham How 1962:29,30) reproduced in 1957 and depicted in Marion Walsham How's book *The Mountain Bushmen of Basuto-Land* (1962), not only show animal figures, but also linear abstractions and near-representational plant forms. The Bushmen stick drawings are given in following figures 4.9 and 4.10. Tantamount with (Bushman) rock art is zoomorphic interpretation, and, although not located in this study, there are prototypical figures by Litema artists captured by Kaltenbrun (1979) in the late 1970s. The latter drawings could unfortunately not be included in this thesis, as they suffered fading through the years.

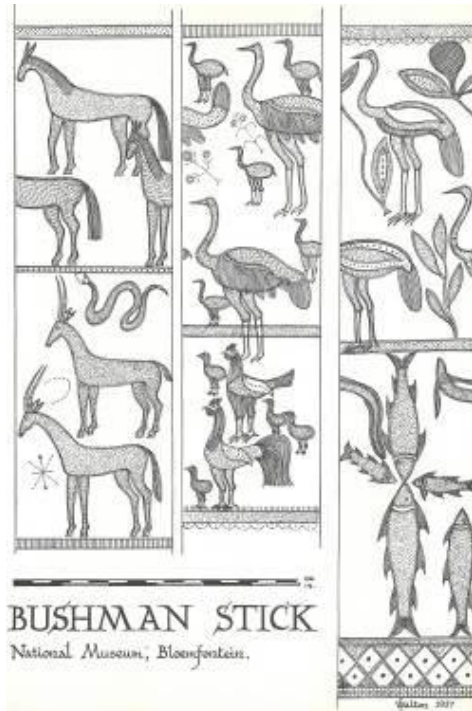


Figure 4.9 Bushmen stick animal patterns copied by James Walton. Also note the naturalistic plant and geometrical forms. The stick is in the collection of the National Museum Bloemfontein (Walsham How 1962:30).

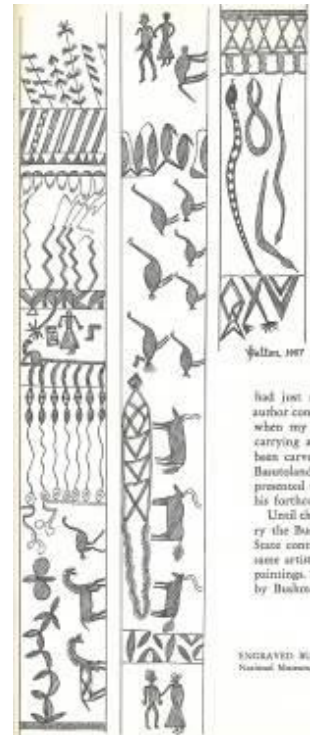


Figure 4.10 Reproductions of engraved patterns on a Bushman stick (National Museum Bloemfontein). As illustrated by James Walton (Walsham How 1962:29).

## 4.4 Cultural Classics

### Hide and Shield Motifs

Drawings around windows and doors often take on the shapes of what is suggested to be either stretched hides or warrior shields. In the past, the animal skin or *karos* protected its owner from the cold of winter. This significance may have carried over to the mural. The mural pattern by M.E. Mohale (Mothibe 1976:10) in figure 4.11 below is suitably titled 'animal skin' or *lekoko*. Images 4.62, 4.63 and 4.64 depict similar motifs. The photograph by Gary N. Van Wyk in image 4.65 typifies how this motif was used in classic square-symmetrical Litemas.

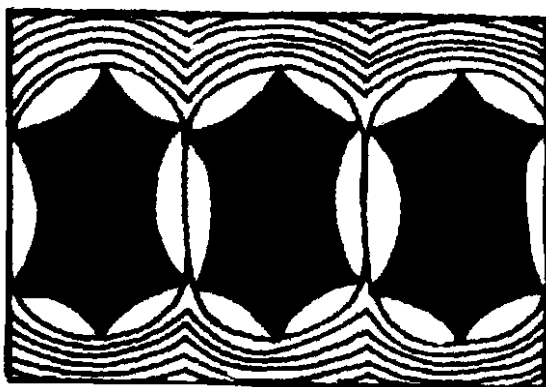


Figure 4.11 Animal skin or *lekoko* motif (rotated 90 degrees anti-clockwise) copied by Mohale (Mothibe 1976:10).



Image 4.62 Mmapitso Alinah Hlalele's motif bears likeness to a stretched animal hide. Note how the upper section of this motif replicates to the lower part of the wall. Farm Bethlehem Ster, June 2010 (Beyer 2010).





Image 4.63 A flamboyant composition with a central theme: a repetitive decorative border around doors and windows. The artist is Puleng Emmah Monareng. Farm Driedeel/Aasvoëlkrans, September 2007 (Beyer 2007).



Image 4.64 Mmasabata Anastacia Rapoone rendered this design using differently-toned earths. Farm Bethlehem Ster, September 2005 (Beyer 2005).



Image 4.65 Mural photograph by Gary N. Van Wyk. Reproduced from *African Painted Houses: Basotho dwellings of Southern Africa* (Van Wyk 1998:41).

The question is still raised whether the former motif stems from a pegged animal hide or Basotho warrior shield. Archetypal shields are depicted in the photograph and illustration in below image 4.66 and figure 4.12. Although traditional shields have long since become obsolete, they remain central to the Basotho, featuring amongst other on the national flag(s) of Lesotho and on Basotho blankets. Image 4.67 and figure 4.13 illustrate said customs.



Image 4.66 Photographic re-enactment of a Basotho warrior with traditional shield (T.A. Duggan-Cronin 1933:plate LXX).



Figure 4.12 Man with fighting stick, traditional, swallow-tailed shield with club (*knobkierie*) and spear (*assegai*). Section of an illustration created by Barbara Tyrrell (Tyrrell 1968:96).





Image 4.67 *Kharetsa* jacquard blanket with Basotho shields, hats or *mokorotlos* and a spiral aloe positioning the design (The British Museum 2012:n.p.).



Figure 4.13 Flag of Lesotho (in use from 1987 to 2006) depicting Basotho shield, crossed *knobkierie* (club) and *assegai* (lance) (Wikipedia 2013:n.p.).

A number of researchers amongst whom Walsham How (1962:59) and Changuion et al. (1989:129), have remarked on the resemblance between shields and mural motifs. James Walton (Walsham How 1962:59) in observing Bushmen paintings of Basotho warriors at Phamong remarked that these warrior shields bore close resemblance to prevalent window and doorway patterns. The relevant Bushmen drawing was reproduced by Walton and is shown below in figure 4.14. It is probable that not only the patterns on the shields, but also the *shapes* of shields find incorporation in the mural. The original shape may have, through repeated modelling and over time, transformed into variants of the original. Contemplation must be given to the notion of a shield as a symbol of protection. It may be argued that, through placing the shape around an entrance or window of a home, the inhabitants of the home are kept from harm. Further examples of these motifs appear in images 4.68 to 4.71.

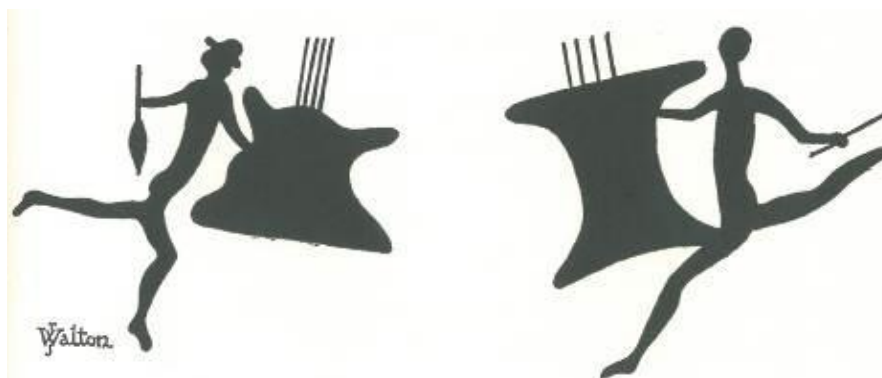


Figure 4.14 Depiction of Basotho warriors extracted from *The Mountain Bushmen of Lesotho* by Marion Walsham How. The reproduction of the Bushmen painting is by James Walton (Walsham How 1962:59).



Image 4.68 Portrayed in front of this Liteima, is artist Andrina Motloung's husband, Johannes Motloung. Farm Siloam in April 2003 (Beyer 2003).



Image 4.69 Decorative doorway pattern by Maria Khama. This motif also positions itself around windows and a second entrance. Farm Cornelia, August 2007 (Beyer 2007).



Image 4.70 Relief work with shield-like embellishments framing windows. Note the hubcaps cemented into gable-ends (Kaltenbrun 1979:68).



Image 4.71 Lesotho homestead with shield-like patterns flanking the entrance (Jolly 2010:16).

### The Mortar Motif

Although seen only once on the home of Nthombizodwa Christina Khambule (see image 4.72 below), this particular motif recurrently appears in photographs documented by Gary N. Van Wyk (1998) and Peter Magubane (Magubane 1998 ; Magubane and Klopper 2001b). The motif comprises two triangles linked by an intersecting vertically-placed line. It is also seen in the drawing collected by Kaltenbrun (1979:60) in figure 4.15 below and in the photograph by Magubane (1998:92) in image 4.73.



Image 4.72 Mural by Nthombizodwa Christina Khambule (farm Waaiwater) displaying 'mortar' like motif (Beyer 2008).

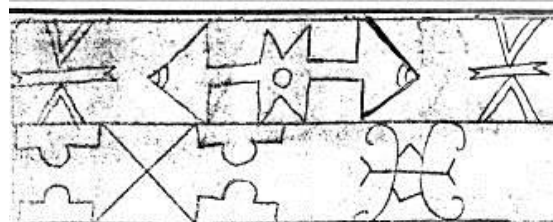


Figure 4.15 Illustration of mural with 'mortar' and spearhead motifs. The former symbol is said to relate to womanhood, the latter to manhood. Illustration by an unidentified artist (Kaltenbrun 1979:60).

According to Magubane (1998:92) the image described is representative of a wooden mortar, the traditional implement used for crushing maize. It is a motif commonly depicted in the murals of the Tsonga and Ndebele people. One of Magubane's images appears in image 4.73 below. Grinding maize or other grains is the customary duty of a woman. The fact that the 'mortar' image is placed *on* her home, may serve to identify the artist and woman *in* her role as provider and keeper of the home. It is interesting to note that in Khambule's design (see image 4.72), the 'mortar' appears in conjunction with other images associated with the fruitfulness of nature; the flower a representation of fertility, the scallops at the top and bottom have been associated with clouds, water or uneven ground. The content of Khambule's design is similar to that portrayed in image 4.74, in a mural recorded by Van Wyk (1998:98). He (Van Wyk 1998) explains this design as involving suns, moons and clouds, the latter suggested by the scallop above the doorway. According to Van Wyk the corn plant to the left represents fertility. The author (Van Wyk 1998) however, does not once relate to the motif as a mortar. The core motif comprised in the the Ndebele mural design (in this instance rendered by a Tswana artist) in image 4.75, although skewed horizontally, may have similar connotation. Nevertheless, Courtney-Clarke (1986:120), like Van Wyk (1998), does not once narrate the meaning as such. Another observation of these forms, though in most instances sectioned and placed vertically, appear on wall edges and corners. Such an example is given in image 4.76, in a *lekgapo* (Batswana) mural documented by Grant and Grant (1995). A similar pattern is depicted in the Litema pattern appearing in image 3.73 on page 55.



Image 4.73 Tsonga design freshly painted after the harvest. The main motif simulates a mortar (Magubane 1998:92).



Image 4.74 Mural design by Elsie Nhlapo, as photographed by Gary N. Van Wyk (Van Wyk 1998:98).





Image 4.75 Mural by Tswana artist Maria Mahlangu (Courtney-Clarke 1986:120).



Image 4.76 A 'mortar' shape, sectioned in half, finds placement on a house corner (Grant and Grant 1995:117).

#### 4.5 Icons of Modernity

The contemporary Litema artist embraces exterior sources of inspiration. This may be one of the reasons why the art form continues to evolve and survive. Photographs taken by researchers during the 1970s and 1980s show an ongoing tendency to introduce modern imagery, man-made materials and found objects into artworks. The reason for this more recent practice is perhaps best explained by Courtney-Clarke (1986:23) who, amongst the Ndebele, observed similar handling. Courtney-Clarke relates that the occurrence can be attributed to the apparition and creative spirit of Ndebele women, and their wish to embrace contemporary culture. The incorporation of modern imagery stands testament to the artist's fascination with urban and modern living, and at the same time may also indicate the rural woman's aspiration towards such a lifestyle. The value assigned to modern, mass-produced articles, in all probability had its origin with the arrival of missionaries in South Africa and Lesotho in the 19<sup>th</sup> and 20<sup>th</sup> century. Traders, who arrived soon after, capitalized on the need for industrial building materials and novelties such as synthetically-produced blankets and textiles, as well as enamel wares. Domestic imagery soon started transposing to the walls of houses and today modern media, product packaging, and radio and television transmissions continue to relay these images and messages. Decorative flower and folk art patterns seen on European China, contemporary crockery items and domestic enamel wares, are said to stimulate pattern creations. Farmer's wives often discard of the physical objects themselves and these often find their way into artists' homes, onto clay shelves and display cabinets. Modern articles may at times even direct or enhance the appearance of the Litema. Latter observation is demonstrated in image 4.77, in the photograph of a clay cabinet crafted by Lettie Gama. Here the astute arrangement of plastic wares heightens the linear quality of the design, and makes for a more dynamic composition. This modern approach is not restricted to the Basotho and the Ndebele alone. Terence Waltz (1975:95) in an essay on house decoration



in lower Nubia describes how mural artists commonly embellish their homes with china plates, soup tureen lids and even car headlights. In the Free State vehicle hub caps, enamel plates and glass bottles are often cemented into wall plasters and gable-like features. Image 4.78 illustrates a vehicle registration plate, which if not imbedded in the Litema, is typically displayed above doorways and at entrances to homes. It must be the linear design that appeals to the graphic eye of the artist. Changuion et al. (1989:112) state that Sotho artists give an important place to the written image. As is the case with Lettie Gama's clay cabinet, these items visibly compliment each other in their boldness. Two more examples of incorporation of found objects are given in image 4.79 and image 4.80.



Image 4.77 Lettie Gama's clay wall cabinet with zigzag shelves and plastic wares on the farm Eerste Geluk (Beyer 2007).



Image 4.78 A vehicle registration plate marks the entrance to Maria Khama's home on the farm Cornelia (Beyer 2007).



Image 4.79 A vehicle hub cap finds emphasis (Kaltenbrun 1979:19).



Image 4.80 The lid of a beer barrel completes this budding bloom. The artist is Nthombizodwa Christina Khambule. Farm Waaiwater, January 2007 (Beyer 2007).

The introduction of modern building materials and styles, particularly in the case of square and rectangular structures, prompts new dimensions for mural art. Changuion et al. (1989:29) who relate that the Basotho generally prefer sun dried bricks to baked bricks, comment on how these are often acknowledged and accentuated in the painted decoration. The authors (Changuion et al 1989:34) find that “...painted decoration emphasizes the structure of the hut, sometimes to the point of being a pictorial re-creation of the method of construction”. The photographs in images 4.81 and 4.82 below show this type of expression. Often modern windows or at times even doorways, are painted into murals in what is known as the *tromp l’oeil* style. The appeal of the modern home is widely observed. Photographs of mural sporting imitation bricks, imitation doors and windows are frequently observed in the work of Kaltenbrun (1979), Changuion et al. (1989) and Frescura (2001).



Image 4.81 Malefu Emily Nkabinde advertises her ‘modern’ home by means of the painted decoration. Farm Siloe, January 2007 (Beyer 2007).



Image 4.82 Home of an unidentified artist on the farm Siloam, near Warden, January 2007. The ‘bricks’ are painted on (Beyer 2007).

### The Playing Card Motif

Hearts, aces, clubs and diamonds frequently display in Litema designs. Litemas typifying the latter, photographed during this study, appear in images 4.83 and 4.84 below. Shown decorations stem from neighbouring artists Kokko Bellina Dlamini and Nozinja Josephina Msimanga. Both artworks were created in early 2008. The photographs in images 4.85 and 4.86 by Grant and Grant (1995) and Peter Jolly (2010), depict the same motifs. Playing card icons are signs that relate to good fortune and prosperity. Images also replicate from popular household brands, amongst other the Ace maize flour brand logo (pictured in image 4.87) and the much-loved Victoria England *Senamarena* blanket (shown in figure 4.16).





Image 4.83 Ace of spades and clover leaf patterns are copied from a playing card. The artist is Koko Bellina Dlamini. Farm Waaewater, March 2008 (Beyer 2008).



Image 4.84 Ace and spade design by Josephina Msimanga. Note also the incorporation of diamonds. Farm Waaewater, March 2008 (Beyer 2008).



Image 4.85 Clubs and spades differentiate one rondavel from the other in Botswana (Grant and Grant 1995:69).



Image 4.86 Diamonds and hearts boosted by a backdrop in pink (Jolly 2010:5).



Image 4.87 Ace maize meal instant porridge (Beyer 2013).



Image 4.88 Victoria England Senamarena 'chromatic' blanket (in Brown/Gold) (Fraser's Limited 1991:n.p.).

### Hearts and 'Seedlings'

Pretorius (1992:23) states that the heart, an age-old and unrequited symbol of love was originally a sign of the earth, and that it is therefore not uncommon to see images of plants and trees growing out of hearts instead of pots. The mural by Josphina Mangaka in image 4.89 gives meaning to Pretorius's statement. Josinah Skhosana's motif in image 4.90 again could be interpreted a heart slash butterfly.



Image 4.89 A sprout and a heart appear side by side in a Litema by Josphina Mangaka. Farm Daantjiesburg, September 2007 (Beyer 2007).



Image 4.90 Butterfly-heart or sprouting seedling? The decoration is by Josinah Skhosana. Farm Siloam, January 2007 (Beyer 2007).

Evidence presented by Van Wyk (1998) and Kaltenbrun (1979), however, removes any speculation regarding the meaning of Josinah Skoshana's creation. Van Wyk (1998:99), who recorded the design in image 4.91 below, describes the comparable motif as a seedling, and remarks that it was produced in an "...unusual representative style". The drawing in figure 4.16 was produced by Litema artist Paolinah Monyetsane. Kaltenbrun (1979:86) in relating the drawing's content, also refers to it as containing the "seed motif". Changuion et al. (1989:40) who documented the comparable design, describes it as "... a panoramic plant growing from a heart-shaped tuber". According to the authors (Changuion et al. 1989:40) this recurrent symbol generally expresses a wider view of nature. The motif described by Changuion et al. is depicted in image 4.92. An interesting observation was made in the home of Thabsile Malinga. Here a 'mortar'-like form (see image 4.93), one taking on an almost human presence, comprises a similar 'seed motif', in what could be construed as the 'head' of the figure.



Image 4.91 Mural decoration with sun and saplings (Van Wyk 1998:99).

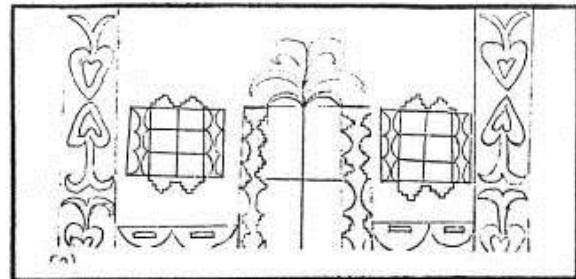


Figure 4.16 Paolinah Monyetsane's 'seedlings' are placed inside two decorative bands (Kaltenbrun 1979:86).





Image 4.92 Plant growing from a tuber-shaped heart (Changuion et al. 1989:40).

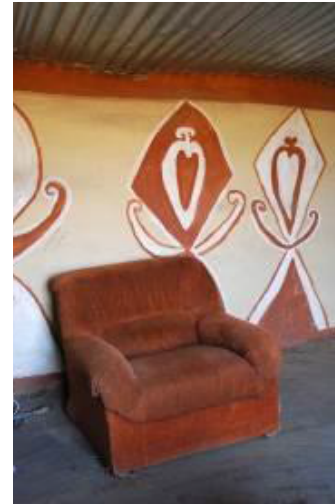


Image 4.93 Decoration in the interior of Thabsile Malinga's home. Upper diamond-shaped sections encompass motifs suggestive of sprouting seedlings. Farm Swartfontein, September 2007 (Beyer 2007).

When comparing Josphina Ndlovu's mural in image 4.94 with Mothibe's (1976) *sekho* pattern in figure 4.17, and Ralefe Thokoane's (1978) portrayal of seedlings in figure 4.18, one cannot but determine that Ndlovu's design, previously thought to be simulating a spider web, is in actual fact a representation of a group of seedlings.



Image 4.94 Mural pattern by Josphina Ndlovu. Photographed on Bowfarm near Harrismith in September 2004 (Beyer 2004).

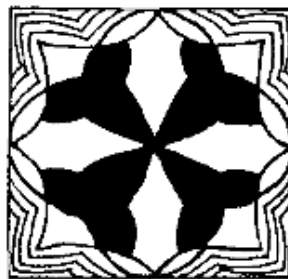


Figure 4.17 *Sekho* (spiderweb) motif recorded by D. Mphoka, a student of the (NTTCL) in 1976 (Mothibe 1976:16).

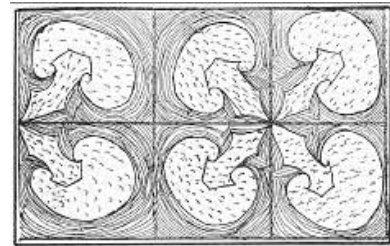


Figure 4.18 Seed pattern by Ralefe Thokoane. Recorded by the artist on the farm Perdefontein in the district of Dewetsdorp in 1978 (Kaltenbrun 1979:85).

Pretorius (1992:24,35) in further referencing the heart, writes that when the Dutch settlers arrived in South Africa, farm houses were often built with gables displaying modelled hearts or heart-shaped crenulations. The shape also appeared on wooden benches, chairs and foot stoves. The illustration in figure 4.19 depicts a European farm house with a heart set into the gable. The photograph of the Ndebele mural in image 4.95 illustrates similar, modern-day incorporation.

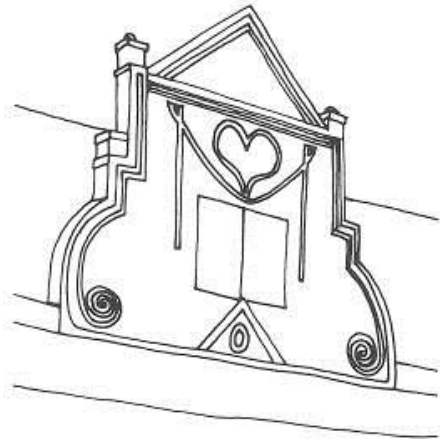


Figure 4.19 Gable of a house on the farm Sandfontein, Caledon district, 1819 (Pretorius 1992:35).



Image 4.95 Entrance to the home of KwaNdebele artist Anna Kabin. Note also the 'mortar' motif (placed in a horizontal position). Photographed in Ramokgeletsane by Margaret Courtney-Clarke (Courtney-Clarke 1986:107).

### The Matchbox Lion

Most exemplary of the integration of present-day, domestic imagery, is the case of the iconic matchbox lion. *Lion* matches are iconic in the brand landscape, and have featured in South African households since 1905 (The Lion Match Company (PTY) LTD. n.d.:n.p.). It is a product of the Lion Match Company who also produces firelighters and shoe polish displaying the same identity. Images 4.96 and 4.97 depict the proprietary lion outlined in black on a solid yellow background. As noted in an earlier section, the lion may represent naturalistically or allegorically, that is; as for instance the emblem of the Bakuena people who reverence the animal for its power. However what distinguishes the Match Box Lion from other lion figures is the very distinct manner in which it is styled. The mural by Ntombizodwa Christina Khambule in image 4.98 repeats this figure. The popularity of the icon is undeniable; it recurrently reveals in arts and crafts in South Africa. The photograph by Peter Magubane (2001a) in image 4.99 depicts a clay vessel decorated with the precise figure. The photograph by Kaltenbrun (1979) in image 4.100 is noteworthy as it supplements the notion that brand images find placement in Litema murals. Adjacent to this particular mural is not just the figure of any fish. This fish directly transposes from a tin of *Lucky Star* pilchards (see image 4.101).



Image 4.96 *Lion* brand matches (Beyer 2013).



Image 4.97 *Lion* brand shoe polish (Beyer 2013).



Image 4.98 Lion resting in Nthombizodwa Christina Khambule's lounge. Farm Waaiwater, January 2007 (Beyer 2007).



Image 4.99 Zulu potter with 'Match Box Lion' container. This pot was produced by the Nala family from Kwazulu Natal who achieved international acclaim for their superb craftsmanship. Photograph by Peter Magubane (Magubane and Klopper 2001a:49).



Image 4.100 Side walls depicting a lion and a fish. Kaltenbrun labels these as "zoomorphic". Photographed in the district of Senekal in 1977 (Kaltenbrun 1979:138).



Image 4.101 *Lucky Star* brand tinned pilchards (Beyer 2013).

### Images of Patriotism and Pride

Homesteads decorated with nationalist symbols project the cultural identity and pride of the residing artist or homeowner. Kaltenbrun (1979:49) explains that the mural in image 4.102 depicts a map of the (Republic) of South Africa. The letters 'F', 'L', 'N' and 'K', consecutively refer to the Free State, Lesotho (then part of South Africa), Natal and the Cape ('Kaap' in Afrikaans) provinces. Aesthetics alone may however be at play. Flags and emblems usually entertain bold colour fields and simple designs which, in most instances, are not too difficult to reproduce. Features like these appear to appeal to the contemporary Litema artist. The linear quality of the South African flag may likewise have enticed Nozinja Josephina Msimanga who placed her own (colour) 'stamp' on the design. The artist's home is pictured in image 4.103. The home in image 4.104 was photographed by Pieter Jolly in Lesotho. Although the home is modest, it is elevated by the bold and colourful image of the South African flag. The colour employed by the mural maker carries some significance, as the following section will show.





Image 4.102 Map of South Africa with window as centre piece. Photographed by Gustav Kaltenbrun in the district of Senekal in 1978 (Kaltenbrun 1979:49).



Image 4.103 South African flag with substitute colour treatment. Created by artist Josphina Nozinja Msimanga, on the farm Waaiwater in August 2007 (Beyer 2007).



Image 4.104 Homestead in Lesotho with facade promoting the South African flag. Photographed by Pieter Jolly (Jolly 2010:19).

#### 4.6 Colours Old and New

Van Wyk (1998:96, 97; 1996:159) who claims murals call for peace, rain and abundance, remarks that the colours used in Litema paintings, play a very definite role in the expression of these ideas, and in general have strong symbolic relevance and religious meaning. The author (Van Wyk 1996:156) believes colour associations re-emphasize the connection between patterns on pottery, murals and those painted on bodies during initiation. Red is associated with the earth and the woman's menstrual cycle. When red is used it "...signifies a full-blooded state of health, harmony and readiness" (Van Wyk 1996:156). Red also carries a negative connotation. It reminds of past bloodsheds in South Africa and can be used to signify "drought" (Van Wyk 1996:157). Black is linked with violation or impurity, yet simultaneously with protection and heavy rain clouds (Van Wyk 1996:157). Van Wyk (1996:157) in citing Eugene Casallis, associates white with purity and happiness. It was mentioned in the chapter introduction how Van Wyk claims that some homes act as political markers and how colour is used to enforce these convictions. Van Wyk's photographs comprised in images 4.105 and 4.106 illustrate the author's argument.



According to Van Wyk (1998:35), Ester Mofokeng and Puseletso Mohlabai's homes which are decorated in the African National Congress (ANC) party colours: yellow, green and black, pledge allegiance to the ANC. At the time of Van Wyk's writings (in the mid-1990s) South Africa was in a state of political upheaval. Thus it is conceivable that the artists may have promoted their support for the party by canvassing their homes to this effect. Artists throughout time have reverted to colour in communicating their political convictions. An example of what can be understood as an art of 'resistance' is conveyed by Terence Waltz (1975:205) in his account of house decorations in Lower Nubia. In the latter description, Waltz imparts how Nubian muralists who were deprived of their land at the beginning of the 20<sup>th</sup> century, re-expressed their social status by turning to the sizes of their homes and even more so, to the elaborateness and colour of their house decorations.



Image 4.105 Photograph by Gary N. Van Wyk who describes this mural by Ester Mofokeng as displaying the party colours of the African National Congress (ANC) (Van Wyk 1998:12).



Image 4.106 Mural by Puseletso Mohlabai who according to Van Wyk, uses the colours green, yellow and black to pledge her loyalty to the ANC (Van Wyk 1998:35).

Colour usage may be the result of a number of determinates. The Litema artist can only use what she has at her disposal. In relating to the dynamics which determined the artist's approach, Kaltenbrun (1979:64) identified financial circumstance and the relationship with the employer as two determined factors. The author at the time remarked that higher wages afforded farm workers the opportunity to employ store-bought paints and dyes. Artists embraced this circumstance. They further expressed that earthy tones held no aesthetic appeal for them and that they wished to paint their homes in bright, synthetic colours in order to promote them. The latter ambition is still of consequence. However, during this study, financial restraint was found to be the common denominator amongst women who did not render boldly-coloured murals. Many of the artists who did decorate in this way, divulged that they had received discarded paints from their employer. For some, ready-made materials are simply not in reachable distance. Other artists opt for natural or subdued tones by choice. As alluded earlier, traditional decorations are rendered using earth oxides and pulverized minerals. Gill (1993:41) remarked that the Sotho understood that each plant, animal and mineral substance had powerful properties that, when used, could cure illnesses, bring good fortune and ward off evil spirits. One could therefore argue that it is not only the *tone* of the mineral, but also the *power* of the mineral, which may prompt a particular application.

Kaltenbrun (1979:62) remarks that specific colours are used during initiation ceremonies. Young women who are smeared with white clay, are considered to be 'pure'. When a young boy is covered in red, it signifies that he has become a man. Kaltenbrun (1979), much like Van Wyk (1998) argues that latter overtones are acknowledged through homestead walls. This knowledge may continue to transfer, whether knowingly or unknowingly.

During this study, not one artist communicated that colours bear a deeper meaning. This question was pertinently asked when questioning the artist's motivation for creating her design. What is however very evident, is that colour usage is commonly motivated by the artist's natural surrounds. Homesteads were photographed repeatedly and at intervals during the study. The (dated) photographs in images 4.107 to 4.112 below demonstrate how seasonal tones and atmospheres are recognized and reflected in Litema murals. These images show a propensity towards the use of cooler, brighter tones in spring and summer, whilst warmer, earthier tones clearly manifest during autumn and winter months.



Image 4.107 Martha Mabizela's home photographed on the farm Gryskop in August 2002 (winter) (Beyer 2002).



Image 4.108 Home of Martha Mabizela, farm Gryskop, in April 2003 (autumn) (Beyer 2003).



Image 4.109 Rebecca Moloi's home on the farm Gryskop in September 2004 (spring) (Beyer 2004).



Image 4.110 Home of Rebecca Moloi in November 2007 (spring) (Beyer 2007).



Image 4.111 Decorated home of an unknown artist on the farm Skaapplaas in the vicinity of Warden. January 2007 (summer) (Beyer 2007).



Image 4.112 The same home (of an unidentified artist) depicted in figure 4.111, in June 2010 (winter) (Beyer 2010).

#### 4.7 Concluding Remarks

This chapter discussed and illustrated a number of established and habitual Litema motifs: geometrical forms and abstractions such as chevrons, triangles and circles, the stylized four-petal flower, four-square abstractions, hide-, shield- and mortar-like motifs, and contemporary images such as those displayed on playing-cards and on Lion brand match boxes. Their recurrent use, suggest that the aforementioned patterns may have further consequence, though it may not necessarily be of a figurative kind, as is suggested by researchers Van Wyk (1996, 1998) and Changuion et al. (1998). Note however that these authors, like many others, agree that over the years meaning has fallen into obscurity. During this study not one artist communicated symbolic meaning of any kind. Former Basotho colleagues at the School of Design Technology and Visual Art (CUT), Clifford Molatua and Patrick Moremoholo, who both originate from Lesotho and have mothers who practise Litema, validated this fact. Benedict Lira Mothibe, during an interview with the present author (in 2003), appeared amused by the present author's repeating of symbolic attributions claimed by other researchers. Mothibe reiterated that he was not aware of any such associations (B Mothibe 2003, pers. comm., 25 June).

It can be argued that due to the complexity of language, it may not have been possible for all artists to effectively articulate any of the values suggested by Van Wyk and Changuion et al. The present author, however, concludes that decorating takes place mainly for aesthetic reasons and that patterns, cultural and familiar icons are carried over from one generation to the next, without any actual knowledge of a possible deeper significance. Artists like Liesbet Molakeng, Selina Mompfi, Phindile Gama and Maria Makhanya Mashininini impart that they are simply "...doing what their mothers did". Artist Jesie Zwane on the other hand says that she first observes other artists, and only thereafter devises her own design. Most artists, amongst other Chrestina Maria Mofokeng, Fihliwe Juliet Tshabalala and Nozinja Josephina Msimanga pertinently state that they simply decorate, because they need to make their houses look attractive. Tshabalala adds that it is "...part of her culture". Most women agree

with Nnini Paulina Mosia and Nthombizone Theresia Hlubi when they say that the flowers from the *veld* (Afrikaans for field or plain) will never cease to stimulate their artistic creations. Mosia, like Koekie Tshabalalala, derives her inspiration from the pictures she sees in books and magazines. The artist (Nnini Paulina Mosia) also loves to copy patterns from Basotho blankets. Mme-Eddie Liesbeth Mofokeng instead tries to “coordinate her colours”. Her sister Linah Puleng Xaba decorates for practical reasons. The artist (Linah Xaba) covers her entire home in mosaic stone work, because she is of the opinion that it will strengthen the structure of the wall plaster. As mentioned earlier, a number of women communicate that they simply “think” of a pattern (Martha Mabizela), “...visualize the designs in their minds” (Elisa Mofokeng and Melita Koekie Tshabalala), and “paint” or “...draw from the head” (Tshepiso Josinah Nkabinde and Fakazile Bellinah Khanuka). Esther Mabuya again communicates that she does not draw from her ‘head’, but from her ‘heart’. The artist (Mabuya) is convinced that Litema is “...the work of the heart”. This section closes with Anna Tselane Seselinyana’s unassuming answer as to what it is that motivates her in her decorating:

*“Ons maak by die grond en bêre by die muur”*. Translated from Afrikaans, the latter sentence states as follows: *“We make it from the earth and store it in the wall”* (Seselinyana 2007).



## Chapter 5

### BASOTHO BLANKETS, *ISISHWESHWE* AND LITEMA

The previous chapter surveyed the possible origins and meaning of Litema pattern motifs. This chapter takes the opportunity to reflect on the synergy of pattern copying which exists between the Litema mural, Basotho blanket and print fabric *isiShweshwe*. This sharing of cultural iconography has not gone unnoticed. The relationship between Basotho blanket- and Litema patterns, in the past, have been commented on by Van Wyk (1998), Changuion et al. (1989), Riep (2011) and Kammeyer (2010). The influence of and on textiles and fabrics, is seldom contemplated and deserving of further deliberation.

#### 5.1 Basotho Blankets



Image 5.1 Women on their way home after shopping at the store at Moitsupelis, Maseru. The women who are dressed in Basotho blankets, are carrying grass mats on their heads. They had been trying to sell these at the store. Photographed by A.M. Duggan-Cronin (Duggan-Cronin 1933:Plate LV).

The Basotho blanket (see image 5.1) has and continues to play an integral part in the lives of the Basotho, to the extent that it has become part of this culture. The Basotho blanket is an extension of the ox hide cloak or *karos*, identified with warmth and protection, referred to in the previous chapter. A shortage in livestock, a sudden population growth and the demand for Western clothing resulted in the *karos* becoming obsolete. Initially missionaries considered the *karos* to be inappropriate and prompted other alternatives for covering (Karstell 1995:198). The blanket was introduced into Lesotho from 1833 onwards, with the arrival of European

traders and missionaries. A lucrative business in blanket trade established. Amongst some of the blanket manufacturers were England's Frasers Limited, later part of the Frame Group. Manufacturing of blankets and consumer culture presumably attached to it started in South Africa from the 1920s onwards. The *karos* was eventually replaced by the 100% woollen blanket. Today the blanket is worn both in winter and in summer. Because of its high wool content, body temperature is kept even. When it rains the wearer is kept relatively dry, because water does not easily penetrate through the dense fibres. The blanket is fire resistant, an important feature seeing that the Basotho spend considerable time around communal fires. It is also customary for mothers to carry their babies on their backs. In these instances at least two blankets are used to tie the baby to the mother's back. According to Myrtle Karstell (1995:198), author of the *Basotho Blanket, borrowed but traditional*, the blanket is associated with ritualistic use and the meaning of its 'warmth' extends across numerous practises. Karstell (1995:202) explains:

*For example, 'heat' is associated with 'fermentation' like in bearmaking or 'fertilisation' (citing Bosko 1981). The young brides constantly wear a shawl wrapped around her hips and 'must stay warm' until the first child is conceived. At birth the child is also ritually wrapped in a special blanket (Bosko 1991). This blanket can later be used to tie the baby to the mother's back. It is also proper for a woman to cover her shoulders, especially in the presence of her farther in law or on public occasions such as church gatherings (Bosko 1991). A husband usually presents his bride with a wedding blanket. At the birth of her first child he presents her with yet another blanket. A blanket also forms part of the 'bohali', the gifts given to the bride's parents as part of the agreement of marriage between the two families.*

There are more uses for the blanket. Karstell (1995:198) for example relates its use during boys' initiation ceremonies, the introduction of an herbalist or headwoman, and memorable events in the lives of men and women. According to Karstell (1995:198) Frasers Limited was particularly adept in that they recognized and obeyed these customary practises.

*Blankets like the 'King's' blanket, the woman's colourful shawl, the initiation blanket and the thick mountain rug, called the Sandringham, initiated this subtle change. The well thought-out names and motifs received their own tribal names or descriptions from the Basotho without the knowledge of the traders at first. By the twentieth century there were approximately seven blankets on the market with motifs originating mostly in the western paradigm. Interaction with Basotho preferences as the regards the blanket was apparently not sought, although it is claimed that the Basotho and their customs were known well by the traders. As far as the quality, finish and colour combinations of the blankets were concerned, they certainly met with the approval of the buyers. Demand dictated the preferences of the customers to the suppliers.*

That the consumer or wearer's approval of designs was sought can be confirmed by documentation included in a donation made by the Frame Group to the Iziko Museums of South Africa. Apparently the company tested designs by sending these to various blanket suppliers, who after obtaining customer approval, reported back to the company's head office with relevant recommendations. Evidence of this correspondence is provided in Appendix B, in the form of an inter-office memorandum, between the Frame Group's Bloemfontein

regional sales office and the company head office. A memo in which Cyril Ovens (Frame Group) shares his thoughts regarding the best consumer approach, which supports the latter document, is also placed in Appendix B. These efforts suggest that customary traditions were observed and absorbed into blanket designs, and that patterns were ascribed meanings by their future wearers only thereafter. Note however that Karstell (1995) does not make mention of Litema patterns or a suggested linkage with blanket patterns. This is noteworthy, particularly in light of the fact that there appears to be a certain lack of clarity regarding the direction in which the transmission of decorative patterns took place. Van Wyk (1998:141) in *African Painted Houses: Basotho Dwellings of Southern Africa* clearly states that the Frasers Blanket Company of Basotholand in 1885 sent mural design patterns (and a leopard skin *karos*) to an English blanket mill for incorporation into their blanket designs. Van Wyk (1998:142) also notes that “...mural-like’ motifs, stripes, feline dapples, and British Heraldry are the dominant motifs of Basotho blankets {...} numerous designs relate to plants {...} *sefate* designs combine signs of fertility and abundance with floral patterns {...} are exclusive for women {...} are based on playing cards”. What is inferred by Van Wyk (1998) is that blanket designs were being informed mural designs, that is; mural patterns transported to blankets and not the other way around. It may well be that transmission took place in both directions and during intermittent stages. The significance of the pattern, regardless of the medium it first adorned, is evident.

Karstell (1995:198) found that some of the blankets (or rather ‘designs’) considered ‘traditional’, have not changed during the past fifty to one hundred years, and for possibly longer. Karstell (1995:198) shares how “the Basotho displayed a deep-rooted attachment to certain blanket names and designs and to the upholding of symbols and status”. Although pertinent to establishing the relationship with mural patterns, the meaning of blanket patterns is a conversation which reaches far beyond the scope of this study and one which is best explained by Karstell herself. The section that follows, however, presents a number of photographs and illustrations which by means of comparison, suggests possible pattern influences.



Image 5.2 Elaborately and colourfully patterned blankets hung out to dry. Bowfarm, April 2003 (Beyer 2003).



Image 5.3 Checker-style design comprising diamonds, arranged along vertically-positioned lines in red. The design features on the home of artist Malifu Emily Nkabinde. Farm Siloe, September 2007 (Beyer 2007).

Though the diamond is central to both of the depicted designs (images 5.2 and 5.3), and as such imply to be of importance, it is in actual fact the unconventional vertically-positioned red stripe in Malifu Emily Nkabinde's mural pattern (in image 5.3) which proves more consequential. It is said that the stripes characterizing most Basotho blankets, initially came about because of a machine-related mistake made by a factory worker. The stripe however proved so popular with its wearers, that manufacturers had no choice but to continue the tradition (Karstell 1995:214). Kartstell (Gill 1993:188) remarks that these "wearing stripes" are incorporated on all tribal blankets to indicate which way the blanket should be worn". Karstell continues noting some Sotho believe that by 'wearing their stripes' vertically, they are improving their chances of prosperity. However, Van Wyk (1996:126) citing Pitman (1993), contends that "the stripe formed by the ridge of the animal's backbone was always worn hanging down the spine" and that "Basotho would not buy blankets unless they had a stripe to so orientate the blanket".



Image 5.4 *Royal Check Shawl* blanket-shawl produced by Frasers Limited. Note the red stripe on the monochromatic version (Frasers Limited 1991:46).



Image 5.5 *Sebota Fringe* blanket by Frasers Limited (Frasers Limited 1991:45).

Diamond and checker patterns also dominate blanket shawl designs, such as Frasers Limited's *Royal Check* in image 5.4 and *Sebota Fringe* blanket shawl in image 5.5. These shawls are modern variations of the traditional *Matlama* shawl manufactured in South Africa from the 1820s onwards. The *Matlama* shawl was traditionally made for women alone. It is widely symbolic and used in a number of rituals. It is also frequently presented as a wedding gift. The tassels which are sewn onto all sides (a complicated pattern requiring sixteen changes of colour during the manufacturing process) add to the price of this item. It is because of this inherent prestige and its association with the female domain that the shawl remains central in the life of its female wearer (Karstell 1995:206).





Image 5.6 Side wall and chimney decorated with bold crosses reminiscent of Britain's Victoria Cross (VC). Note the red circles in the centre of the crosses in blue. The artist is Emily Malakwane and the photograph was taken by Gary N. Van Wyk (Van Wyk 1998:154).



Image 5.7 Close section of the *Victoria England Badges of the Brave* blanket with the Victoria Cross. Image courtesy Iziko Museums of South Africa (Beyer 2013).



Image 5.8 Page from Fraser's blanket catalogue showing the *Victoria England* collection. Note the Victoria Cross in the *Victoria Crown*, *Victoria Spitfire* and *Victoria Badges of the Brave* blankets (Fraser's Limited 1991:36).



Figure 5.1 Woman and baby covered with blanket commemorating the 1947 royal visit to Lesotho. Illustrated by Barbara Tyrrell (Tyrrell 1968:91).

Artist Emily Malakwane lives on a farm on which a church was built by the farmer. Van Wyk (1998:154) who took the photograph in image 5.6 above, states that many of the workers who reside on this particular farm, have bold Christian motifs painted on their houses. Though Van Wyk's (1998) statement regarding the meaning of the motif can neither be verified nor rebutted, attention must be drawn to the fact that the shape of this cross is an almost exact replica of the Victoria Cross (VC). The Victoria Cross frequents a number of Basotho blankets, amongst others, the *Victoria The Badges of the Brave* and *Victoria Crown* blankets depicted in images 5.7 and 5.8. Crowns and VC motifs started appearing on blankets after a 1947 British royal visit to Lesotho. The blanket depicted in figure 5.1 above commemorated that particular visit. After World War II aeroplanes and bombs also started appearing on blankets. *The Badges of the Brave* blanket in image 5.7 serves to commemorate the lives of Basotho soldiers lost in

World War II. It has become a symbol of bravery, victory and power. Blankets manufactured under the Victoria label are generally considered more prestigious. They are worn because of their association with royalty, that is, with England and Queen Victoria who “...’spread her blanket’ over the Basotho during war between the Basotho and the Orange Free State” (Karstell 1995:212).



Image 5.9 F.l.t.r. *Victoria Crown*, *Victoria Spitfire* and *Leeto Aeroplane* blankets. Scan from the 1991 Frasers blanket catalogue (Frasers Limited 1991:n.p.).



Image 5.10 *Victoria Seana Poone* blanket (The British Museum 2012:n.p.).



Image 5.11 *Fraser's Sefate Poone* blanket (Frasers Limited 1991:37)

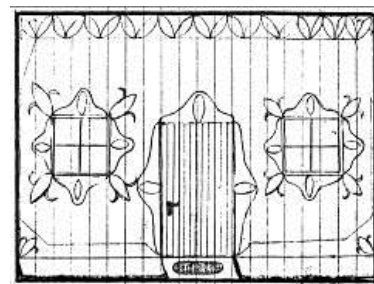


Figure 5.2 Litema design with multiple maize cob motifs. The artist is Anastasia Tsatsi (Kaltenbrun 1979:98).

Besides their association with protection and bravery, the *Victoria Crown*, *Victoria Spitfire* and *Leeto Aeroplane* blankets depicted in image 5.9 above, share yet another very distinctive feature. Distinctly recognizable is the ellipse-shaped four-petal flower form which is typical to floral Litemas. The shape in fact adorns a number of blankets, amongst other the older *Seanamarena Poone* and *Sefate Poone* or *mealie* (maize cob) blankets. *Poone* patterns are symbolical of fertility, successful harvests and affluence. These blankets are particularly influential. According to Karstell (1995:205) “...there is ample evidence that the wealthy, and even the not so wealthy at times, regardless of descent, who desire more status, buy this blanket”. Later *Victoria Seana Poone* and *Sefate Poone* blankets are shown in images 5.10 and 5.11. Adjacent to the *Poone* blanket images, in figure 5.2, is a mural design illustrated by Anastasia Tsatsi, a muralist referenced in the research of Kaltenbrun (1979:98). Note how the outlined shape of the corn cob in the illustration by Tsatsi, matches the form depicted in the *Sefate Poone* blanket.





Image 5.12 A skewed 'shield-like' motif appears in this square guardant design by Thabsile Malinga. Photographed on the farm Swartfontein in March 2008 (Beyer 2008).



Figure 5.3 Illustration depicting hat merchant and blanket-clad man with decorated houses in the background. The sketch is by Barbara Tyrrell (Tyrrell 1968:97).

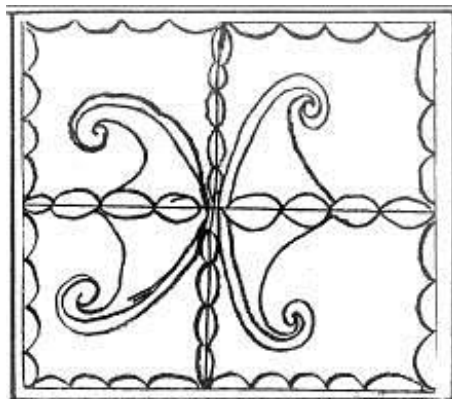


Figure 5.4 Spiralling mural pattern originated by Emily Pitso, a muralist from Ndebele descent. Farm Helderfontein, Ficksburg, 1978 (Kaltenbrun 1979:92).



Figure 5.5 The pattern motif depicted on the blanket of the elderly wearer may be loosely based on the form of a shield or stretched hide. Section of an illustration by Barbara Tyrrell (Tyrrell 1968:101).

Depicted in image 5.12 is a mural by Thabsile Malinga. Of significance is how the central motif (contained in each square), though slightly skewed, closely resembles the 'shield-like' motif depicted on the blanket worn by the wearer smoking a pipe in figure 5.3. Also note how the dominant (spiralling) motif, comprised in the blanket dressing the elderly wearer in figure 5.5, exhibits the almost exact curvilinear contour of the mural motif by Emily Pitso (Kaltenbrun 1979:92) in figure 5.4.



Figure 5.6 Greeting card titled 'Basotho herding cattle' (C.F.K. Fine Art & Publishing cc. 2005:n.p.).

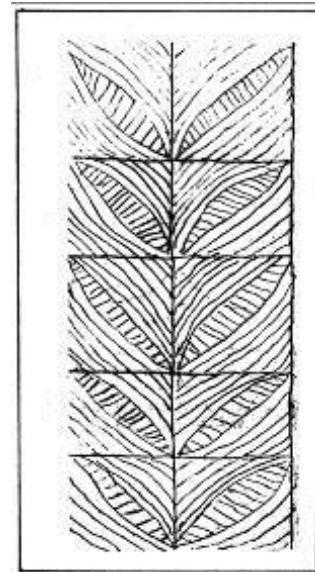


Figure 5.7 Litema pattern created by Rosina Moseno, resident of the farm Twis Nie, near Bethlehem, 1978 (Kaltenbrun 1979:114).

The blankets illustrated in figure 5.6 above, depict geometrical forms that are often incorporated into Litema designs. The reversed-triangular forms on the blanket (on the right), for instance, reflects the 'mortar'-like motifs discussed in Chapter 4. The resemblance between the two-leafed pattern which is depicted on the blanket worn by the child and the mural pattern by artist Rosina Moseno in figure 5.7 (Kaltenbrun 1979:114) is prominent.



Image 5.13 Victoria England Sefate Ha Morena blanket. 1991 Frasers blanket catalogue. Image courtesy Iziko Museums of South Africa (Frasers Limited 1991:n.p.).

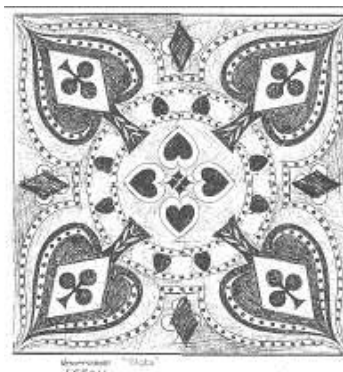


Figure 5.8 Original Lesele 'Slots' blanket illustration by Cyril Ovens, Frame Group of Companies. Image courtesy Iziko Museums of South Africa (Ovens n.d.).

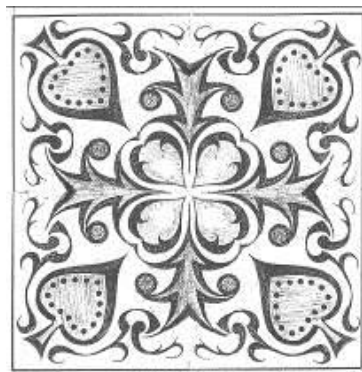


Figure 5.9 Pencil-drawn Moletsane 'Spade' design by Cyril Ovens, Frame Group of Companies. Image courtesy Iziko Museums of South Africa (Ovens n.d.).

Playing card motifs frequent many traditional as well as more modern blanket designs. Blankets from the Victoria England range are particularly valued. The blankets represent wealth, luck and prosperity. These designs are capitalized on by a number of blanket manufacturers. Playing card motifs are depicted in image 5.13, and figures 5.8 and 5.9. The



latter two figures show original drawings from the *Moletsane* and *Leseli* blanket ranges, which were manufactured and marketed by the Frame Group.



Figure 5.10 Man with 'independence' blanket (Tyrrell 1968:97).



Image 5.14 *Zonk Animal* blanket manufactured by Frasers Limited (Frasers Limited 1991:58).



Image 5.15 Lindiwe Letoana with a tribal blanket showing a shield and 3-legged iron cooking pot (Beyer 2003).

The blankets in figure 5.10 and images 5.14 as well as 5.15 above, display autonomist symbols. The Basotho blanket (figure 5.10) worn by the man on the left, described by ethnographic artist Barbara Tyrrell (1968:97) as the blanket of 'independence', displays a totemic crocodile and hand-carrying torch. The blanket with the lion figure (image 5.14) is labelled the *Zonk Animal* (Frasers Limited 1991:58). Lindiwe Letoana (image 5.15) wears a blanket with shield and iron cooking pot motifs.

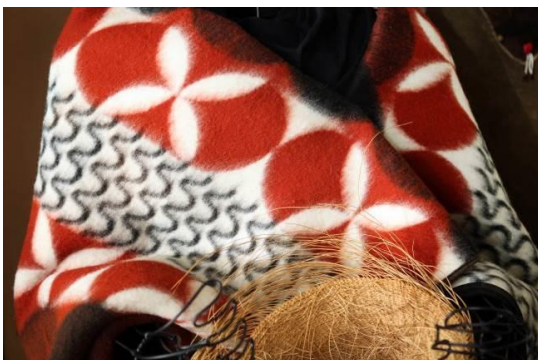


Image 5.16 Blanket in the ethnographic section of the Iziko South African Museum in Cape Town. Image courtesy Iziko Museums of South Africa (Beyer 2013).

The Basotho blanket in image 5.16 is on display in the anthropology gallery of the Iziko South African Museum in Cape Town. It was purchased in Cape Town, in 1975, by the South African Cultural History Museum (now amalgamated into the Iziko Museums of South Africa). This blanket, along with examples cited earlier in this section, is a clear indication of the synergy that exists between blanket and mural patterns. The motif portrayed is unmistakably the four-petal flower.

## 5.2 Print-fabric: *isiShweshwe*

Mqnanjana Elise Sigasa and Mmasabata Anastacia Rapoone were only two of the artists who, when prompted regarding the impetus for their designs, shared that they had copied motifs and patterns from “tablecloths”, “material” and a “dresses”. Although at the time their mural designs did not reflect such patterns, these have appeared in periods not documented in this case study. Unfortunately the visit during which this information was shared was the last undertaken before the official closing of the Revival of Litema project.

In the eastern Free State women are often seen wearing elaborately patterned textiles and on occasion, the author was asked to provide opportunity for artists to dress themselves in their favourite garments. The artist’s visible love for printed textiles prompted the author’s investigation into the popular printed ‘traditional’ fabric in South Africa (and Lesotho)- *isiShweshwe*.

*isiShweshwe* or *seshoeshoe* is one of the most popular and widely worn textile in Southern Africa. Though, like the Basotho blanket, this printed cloth has its roots planted in a European and Western tradition, it is claimed by many women as their traditional mode of African dress. Though associated with traditional ceremonies, and with important events such as weddings, birthdays and funerals, it is worn by many on a daily basis. The material is usually tailored into garments resonating European colonial dress, with wide skirts, tight waists and puffed-out sleeves, much like the garments depicted in images 5.17 and 5.18 below.



Image 5.17 Mqnanjana Elise Sigasa in her favourite dress poses in front of her abstract flower design. The artist relates that her mural was inspired by the pattern on a tablecloth. Farm Driedeel/Aasvoëlkrans, region Vrede, September 2007 (Beyer 2007).



Image 5.18 Tabitha Tshabalala in front of her home, dressed in geometrical pattern. Farm Waaiwater near Warden, September 2007 (Beyer 2007).

Though mostly worn by elderly women, its wide-spread popularity has given rise to a new set of South African designers who are now embracing the fabric in their clothing lines and generating a new consumer culture around *shweshwe* design. Images 5.19, 5.20 and 5.21 show garments by internationally renowned fashion designers Amanda Laird Cherry, Bongwiwe Walaza and Thando Zamxaka.





Image 5.19 *Shweshwe* garment by Bongiwe Walaza. Photograph by Simon Deiner (Da Gama Textiles n.d:n.p.).



Image 5.20 Panels of original *shweshwe* fabric incorporated in a design by Amanda Laird Cherry (Da Gama Textiles n.d:n.p.).



Image 5.21 Design by Thando Zamxaka (Da Gama Textiles n.d:n.p.).

The original *shweshwe* print is produced exclusively by Da Gama Textiles in their Zwelitsha factory in the Eastern Cape. Da Gama's '*shweshwe*' collection comprises a number of labels, amongst other the 'Three Cats' and 'Three Leopards' series. The 'Three Cats' label is a closed library comprising the oldest of designs. The 'Three Leopards' range however frequently introduces new and contemporary designs. Contemporary *shweshwe* fabric-designs are illustrated in figures 5.11 and 5.12 below.



Figure 5.11 Da Gama *Three Cats* range 2013/1. Note the 4-petal, intersecting circle motifs in the red panel at the bottom left. Also note the monumentality of the lion (Da Gama Textiles n.d.).



Figure 5.12 Limited edition *Nelson Mandela shweshwe* design (Etsy 2014).

Distinguishing *shweshwe* fabrics from others is its authentic prewash stiffness and smell (starching), a two-toned double-sided print and more significantly, its geometrical and repetitive symmetrical patterns. Recurrently incorporated into designs are stylized floral motifs. The typical four-petal motif, by which the Litema pattern is often recognized, is also the trademark of a number of *shweshwe* designs. Figure 5.13 depicts some of these examples. Note how pattern H0538 in figure 5.13 appears more geometrical, and reminiscent of the quintessential Litema 4-square floral abstraction. Figure 5.14 presents an interesting case in point. Note how one floral merges into the other by means of sharing the elliptically-shaped leaf of the former. What is of interest is the fact that this pattern is identical to the one published by both Mothibe (1976:10) in figure 5.15 and Kaltenbrun (1979:71) in figure 5.16.



Figure 5.13 Da Gama Textiles fabric patterns (f.l.t.r.) HO304 c/w 34 (*Three Cats Colours* range), pattern HO320 c/w1 (*Fancy Prints* range) and pattern HO538 c/w4 (*3 Leopards Lustre Finish* range). Scans courtesy Da Gama Textiles (Da Gama Textiles 2013).



Figure 5.14 Pattern XH0194 c/w34 from the *3 Cats Colours* range. Scan courtesy Da Gama Textiles (Da Gama Textiles 2013).

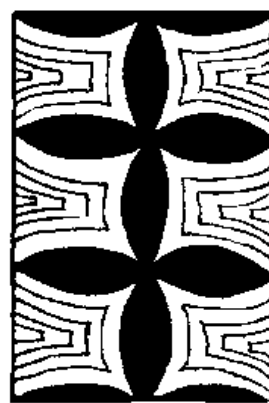


Figure 5.15 Litema pattern comprising interlinking 4-petalled flowers (Mothibe 1976:10).

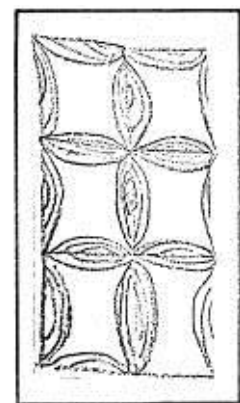


Figure 5.16 Petal motif by Anna (no surname given). (Kaltenbrun 1979:71).

The fabric sample in figure 5.17 demonstrates the method of inversion and weighting of colours, which is typically observed in Litema designs. A mural pattern by artist Martha



Mabizela (image 5:22) reminds of the *swastika*. Figure 5.18 shows a Da Gama Textiles pattern titled 'Hitler', which is based on the well-known *swastika* design. It is interesting to note that archaeological evidence of *swastika*-shaped ornaments can be dated to a number of ancient civilizations amongst other India, China and Nepal. It represents life and the origins of the universe and remains widely used in Indian as well as Asian religions (Wikipedia n.d:n.p.). The latter may explain usage in Batik and later *shweshwe* textiles.



Figure 5.17 Geometric pattern with negative-positive values. Pattern XHO152 c/w 53 from the 3 Cats Colours range of Da Gama Textiles. Scan courtesy Da Gama Textiles (Da Gama Textiles 2013).



Image 5.22 *Swastika*-like mural pattern by Litema artist Martha Mabizela. Farm Gryskop, August 2002 (Beyer 2002).



Figure 5.18 *Hitler* design with pattern derived from *swastika*. Scan courtesy Da Gama Textiles (Da Gama Textiles 2013).

The older fabric swatches in figures 5.19, 5.20, 5.21 and 5.22 below are comprised in Spruce Brand textile ranges in the past manufactured by Pretoria Wholesalers. Note the close resemblance between these patterns and the pattern depicted in the photographs in images 5.23 to 5.25.

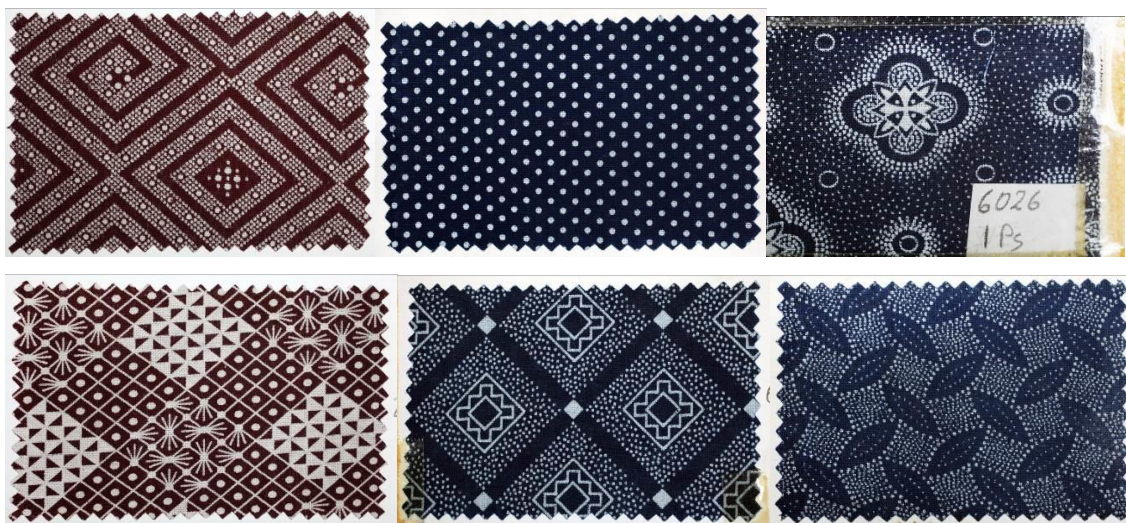


Figure 5.19 Spruce Brand *shweshwe* patterns (f.l.t.r., top to bottom) items numbered 347, 455, 2314, 6044, 6088. Image courtesy Iziko Museums of South Africa (Pretoria Textile Wholesalers n.d.).



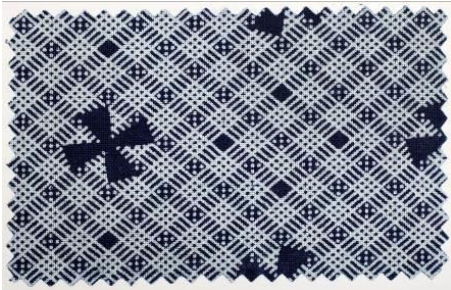


Figure 5.20 Spruce Brand indigo discharge print (Van Wyk 1998:41).



Image 5.23 Mural with geometric 'flowers' enclosed in lozenges Nr 6038. Image courtesy Iziko Museums of South Africa (Pretoria Textile Wholesalers n.d.).



Figure 5.21 Spruce Brand textile pattern number 6086 in indigo discharge blue. Image courtesy Iziko Museums of South Africa (Pretoria Textile Wholesalers n.d.).



Image 5.24 Artist Tshepiso Josinah Nkabinde pictured in front of her Litema. Farm Swartfontein, September 2007 (Beyer 2007).



Figure 5.22 Spruce Brand *shweshwe* nr 6050. Image courtesy Iziko Museums of South Africa (Pretoria Textile Wholesalers n.d.).



Image 5.25 Four-square design by Malshidi Makhunye. Van Wyk remarks that this pattern may be a derivative of Mothibe's (1976) *sekho* or 'spiderweb' pattern (Van Wyk 1998:86,87).

The intricate symmetrical and linear design, occasional and unconventional inversion of colours, general all-over patterning and dominant use of floral patterns, are aspects that feature in Litema as well as *shweshwe* designs. Here reference is specifically made to the four-petal flower stylization which features dominantly in both items. As in the case of the Basotho blanket, it is probable that by pin-pointing the source of the *shweshwe* motif, the origins of the mural motif will be established. What has already been recognized in an earlier section is that the petal motif may have originated from the Basotho blanket, or even the other way around.

However, the time of inception, and origin of the four-petal flower remains unclear. The answer may possibly lie in the historic route of *shweshwe*, trade networks and consumer cultures

According to Juliette Leeb-du Toit (J Leeb-du Toit 2013, pers. comm., 3 December), author of the forthcoming publication titled *Isihweshwe: Blueprint in South Africa 1200 to 2013*, the beginnings of *shweshwe* or indigo cloth dates as far back as 1200 BC. This period is linked to the Arab and Phoenician trade routes along the eastern seaboard. The East India Company brought, amongst others Indonesian batik, which is said to be pioneered in India as early as the first century, to Europe in the early 1600s (World Batik Council 2010:n.p.). Interestingly enough it is also mainly from India that indigo dye cloth (the indigo dye stems from the *Indigofera Tinctoria* plant) was imported. European textile manufacturers started developing printing styles on indigo dyed fabric in the 19<sup>th</sup> century. Soon natural indigo pigments were replaced by synthetic dye, and it is the latter dye that is still used in the manufacturing of *shweshwe* material today. In the 1840s French missionaries provided Lesotho's King Moshoeshoe with indigo cloth as a present. From hence forth the material was named *shweshwe*, after 'Moshoeshoe' (Da Gama Textiles n.d.:n.p.). It is also said to be named after the sound which the material makes when walking (SABC 2012:n.p.). The popularity of the cloth, as was with Basotho blankets, soon resulted in animal skin garments being disposed of. This new demand was satisfied by traders who started importing the cloth from Europe. Blue print arrived in South Africa in 1858 with the German settlers who preferred to wear clothing which resembled their own *Blauwdruk* in Germany. The printing of Indigo discharge fabric started in South Africa in 1982 when Tootal, a British company invested in Da Gama Textiles (Da Gama Textiles n.d.:n.p.).

Jess Halliday's (Pilot Guides n.d.:n.p.) *Globe Trekker* article on Basotho blankets, relates that the first blankets introduced into Lesotho were of Balinese origin. Note that this information is not verified by any of the other sources referenced in this section. However, mention of the fact that batik and later *shweshwe* patterns originate from Indonesia, prompts further investigation into fabrics and textile patterns originating from this area. The Dutch East India Company or *Verenigde Oos Indiese Company* (VOC), transported exotic commodities such as spices, ceramics, silk and fabrics from their station in Batavia (now Indonesia), to Europe via the Cape of Good Hope where a seaport was established (Wikipedia n.d.:n.p.). Jan van Riebeeck (Commander of the Cape of Good Hope from 1652 to 1662) was in fact stationed at Batavia (Jakarta, Indonesia) before he was transferred to the Cape (Wikipedia n.d.:n.p.). Da Gama Textiles state that printed fabrics were introduced into the Cape from 1652 onwards. These and amongst others also 'floral' prints, were worn by slaves, soldiers and Khoi-San women alike (Da Gama Textiles n.d.:n.p.). It is likely that the patterns referred to were batik patterns from Indonesia and India. Demonstrative of these patterns, are the Balinese blankets which appear in image 5.26.





Image 5.26 Photographs of Balinese blankets, extracted from the *Café Press* online catalogue (Café Press n.d.:n.p.).

All of the blankets exhibit the typical four-petal flower motif. The *kawung* pattern has been known in Java since the thirteenth century and possibly earlier. It adorns the walls of many temples in Java and was for many years only used in the royal court of the Sultan of Jogjakarta. It is comprised of intersecting circles (at times decorated with small crosses, lines or dots) and four-petal flowers. It is suggested that the circles represent floral forms such as the fruits of the silk cotton or sugar palm (Expat Website Association n.d.:n.p.). The quintessential *kawung* pattern is depicted in the batik cloth in figure 5.23 as well as in the gold and silver *Kawung* coin ring designed by John Hardy in image 5.27 below.



Figure 5.23 *Kawung* batik pattern from Indonesia (Expat Website Association n.d.:n.p.).



Image 5.27 John Hardy ring modelled on the *kawung* pattern (Jewelry Gal Boutique 2014:n.p.).

There is no concrete evidence as to whether it is the actual *kawung* pattern which has made its way into Litema and *shweshwe* patterns. When questioned regarding the origins and dates of *shweshwe* (and Batik) pattern motifs, and the probability of a linkage with mural patterns, Leeb-du Toit (J Leeb-du Toit 2013, pers.comm., 9 December) maintains a French textile designer living in and working in Lesotho in the 1960s, Fleur Rorke, had in fact copied mural



patterns for the purpose of using these in the design of local textiles (J Leeb-du Toit 2013, pers.comm., 9 December). Rorke could unfortunately not be located at the time of submitting this dissertation.

### **5.3 Concluding Remarks**

This chapter highlighted the striking similarities that exist between Basotho blanket, *isiShweshwe* and Litema mural patterns. From the visual evidence presented it is clear that some motifs are recurrent, and in effect assumed to be highly regarded by the Basotho. It is therefore only to be expected that these icons and images will find incorporation across various platforms in this material culture.

## Chapter 6

### THE RESULTS

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The overall objective of the *Revival of Litema* project was to revive and preserve the art form. This was to be achieved through revisiting, conserving, promoting and reintroducing the practise of Litema. Eight activities proposed in a funding application submitted to the National Lotteries Distribution Trust Fund (NLDTF) in 2003 (see Appendix A) outline these objectives. This chapter reports on how the (1) extension of the knowledge on Litema, (2) celebration of Litema during Heritage Day 2004, (3) creation of a Litema website, (4) publication of an illustrated Litema book and (5) design manual, (6) simulated murals and photographic displays, (7) development of product prototypes and, (8) production of a short Litema documentary DVD, managed to achieve the overall objective. Aforementioned components are discussed in separate sections and relevant documentation is collected in Appendices C to G.

#### 6.1 Extending the knowledge on Litema

This part of the *Revival of Litema* project places the study in its geographical context. It provides information regarding the study area, the periods during which fieldwork took place and the manner in which data was collected. Data collection figures and relevant documentation is gathered in Appendix C.

##### The study area and field work

The first official *Revival of Litema* field trip to the Eastern Free State took place in April 2005. An earlier excursion to the area in September 2004, is also reported on in this section, seeing that the photographs recorded during this trip (the purpose of which was to collect and return artists after a Litema celebration in Bloemfontein – see objective 2 in the introduction section), were also included in the production of an illustrated book (Beyer 2008a) and design manual (Beyer 2008b) (see objectives 4 and 5 above). Seven further field excursions followed in September 2005, June 2006, January 2007, August 2007, September 2007 and November 2007. Field excursions coincided with academic (university) holidays, which provided the gap for primary research in the field.

A total of twenty farms were visited. These include the farms Heartsease (1), Bethlehem Ster (2) and De Hoek (3) situated between Fouriesburg and Bethlehem along the R26, the farm Landgoed (4) in the vicinity of Kransfontein (between Bethlehem and Warden), the farms Waaiwater (5), Sterkwater (6), Siloam (7), Gryskop (8) and Cornelia (9) between Bethlehem and Warden along the R714, the farms Skaapwater (10), Swartfontein (11), Bowfarm (12) and Driehoek (13) between Warden and Harrismith along the N3, the farms Oatesdale (14), Wesselsvlei (15), Siloe (16), Daantjiesburg (17), Driedeel/Aasvoëlkrans (18) and Rosedale (19) between Harrismith and Vrede (behind Platberg and in the vicinity of Verkykerskop), and the

farm Eerste Geluk/Rooikop (20) outside Warden, adjacent to the R103. The map of the study area in figure 6.1 reflects the locations of (numbered) farm settlements visited. Names of farms are captured in the caption.

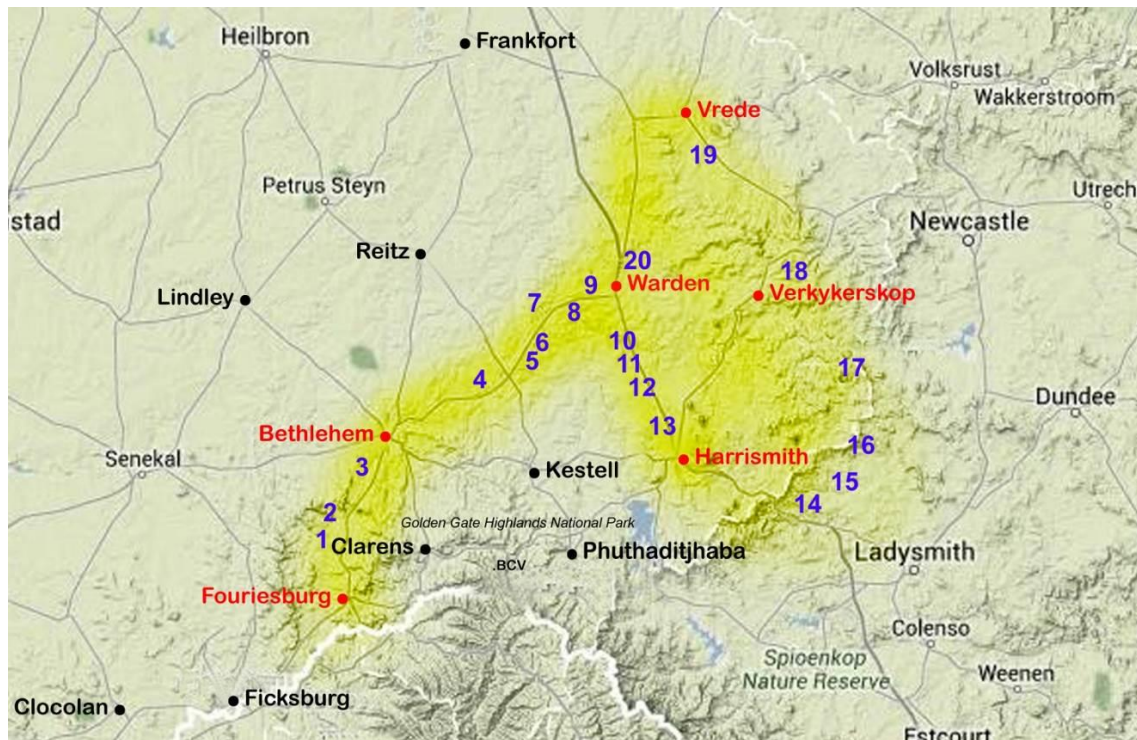


Figure 6.1 Modified *Google Maps* terrain map depicting *Revival of Litema* study area (highlighted in yellow) showing farms visited (1-20). The farms are: 1 Heartsease, 2 Bethlehem Ster, 3 De Hoek, 4 Landgoed, 5 Waaiwater, 6 Sterkwater, 7 Siloam, 8 Gryskop, 9 Cornelia, 10 Skaapwater, 11 Swartfontein, 12 Bowfarm, 13 Drieboek, 14 Oatesdale, 15 Wesselsvlei, 16 Siloe, 17 Daantjiesburg, 18 Driedeel/Aasvoëlkrans, 19 Rosedale and 20 Eerste Geluk/Rooikop (Google n.d.).

No specific criteria determined the type or amount of farms included in the allocated study area. The area grew progressively as time passed and the present author's search for homes displaying Litema branched out to further parts. The summary of documentation dates and collection figures (see later Table 6.3) will therefore show that during the first four field excursions, farms 4 to 20 were visited most, and whilst visitations to the latter farms continued until the end of 2007, fieldwork on farms 1 to 3 (Heartsease, Bethlehem Ster and De Hoek) and farms 12 to 19 (Oatesdale, Wesselsvlei, Siloe, Daantjiesburg and Rosedale) only commenced during the second half of this study, that is; from the 4<sup>th</sup> field excursion onwards and until the end of 2007. The Farms 17, 18 and 19 (Daantjiesburg, Driedeel/Aasvoëlkrans and Rosedale) were visited on only two occasions, because of their location. The farms were located in the mountainous farming area between Harrismith and Vrede, which is reachable only by means of secondary gravel roads. These roads are difficult to navigate during periods of excessive rains. Most farm roads in this area are not acknowledged by road signs or markers of any type. The present author did not have a global positioning system (GPS) at her disposal. GPS coordinates were mapped only afterwards, once research results were collated. The Google Earth mapping application provided the required information. A Google Earth satellite map of the farm Sterkwater which is shown in figure 6.2, as an example depicts the topography of the



farm, the position of the farmstead and the location of the artist's homesteads. Note that on the farms Waaiwater, Sterkwater, Eerste Geluk/Rooikop, Wesselsvlei and Bethlehem Ster homesteads were dispersed in settlement clusters comprising two or more dwellings each. Homesteads on other farms were generally grouped into a single settlement. Figure 6.3 shows the Siloam farm settlement which is situated between the towns Bethlehem and Warden. In this image, the names of artists are placed relative to their homesteads. The GPS coordinates (to the entrance) of the settlement is provided. Remaining farm settlement maps are given in Appendix C.



Figure 6.2 Modified *Google Earth* satellite map with added data depicting entrance to the farm Sterkwater and two farm worker settlements, A and B. The names of artists appear in the location of their homes (Google Earth 2005).



Figure 6.3 Amended *Google Earth* satellite map depicting the Siloam farm worker settlement. The farm is located next to the R714, between Bethlehem and Warden (Google Earth 2005).



As mentioned in the methodology section (Chapter 2) collated data was not formally transcribed, but rather fed directly into the outcomes of this study. However, to provide a more precise overview of the material collected, data was summarized in tabular format, two examples of which appear in Table 6.1 and 6.2 below. The first table (6.1) accounts a visit to the study area in August 2007. This visit was undertaken for the purpose of signing permission agreements with the artists. Note that photographs were also taken during this visit. Photographs were also recorded during the two book distribution runs which took place in 2008 and in 2010. Photographs recorded during beforementioned episodes were included in the illustrated book (Beyer 2008a) and manual (Beyer 2008b), and as such, are accounted for in the summary. All remaining data collection overviews are placed in Appendix C. These tables show which areas and farms were visited, when the farms were visited, with whom interviews were conducted and contracts were signed, and whether translators were present at the time. Distances travelled and limitations are noted. A selection of photographs of murals are included in order to illustrate how, amongst others, seasonal changes may have influenced the styling of Litemas.

Table 6.1 Overview of data collected during a *Revival of Litema* research field trip in August 2007. The period reflects the names of artists with whom interviews were conducted and permission agreements concluded (Beyer 2013).

Date of excursion	<b>29 August – 3 September 2007 <u>Signing of Contracts</u></b>	
Areas visited	Ficksburg, Fouriesburg, Bethlehem, Warden, Harrismith, Verkykerskop and Vrede.	
Farms visited	Siloam, Waaiwater, Gryskop and Cornelia.	
Artists of whom works feature in documented photographs	Malitaba Elizabeth Tshabalala, Nozinja Josephina Msimanga, Tabitha Tshabalala, Lucy Vilakazi, Rebecca Moloi, Maria Khama and Masesi Elizabeth Motaung.	
Artists with whom interviews were conducted	Andrina Motloung, Josinah Skhosana, Lettie Moloi & Liesberth Molakeng, Liesbet Mkhubo (daughter of artist Miriam Molokeng), Selina Momp, Chrestina Miya & Mamosebetsi Esther Mabuya, Fihliwe Juliet Tshabalala, Koko Bellina Dlamini, Nozinja Josephina Msimanga, Ntombizodwa Christina Khambule, Tabitha Tshabalala, Chrestina Maria Mofokeng and Maria Khama.	
Artists with whom contracts were signed	Liesberth Molakeng, Josinah Skhosana, Ntombizodwa Christina Khambule, Koko Bellina Dlamini, Nozinja Josephina Msimanga, Chrestina Miya, Fihliwe Juliet Tshabalala, Tabitha Tshabalala, Mama Minah (Radebe) Moloi, Chrestina Maria Mofokeng and Elias Oupa Sibeko (Paulina Sibeko's husband).	
Translator present	Jeanett Peete.	
Number and type of designs documented	<div>   </div>	
11	Masesi Elizabeth Motaung	Rebecca Moloi





















	 <p>Nozinja Josephina Msimanga</p>	 <p>Nozinja Josephina Msimanga</p>
	 <p>Maria Khama</p>	 <p>Tabitha Tshabalala</p>
		
	<p>Masesi Elizabeth Motaung Malitaba Elizabeth Tshabalala</p>	
Number of photographs documented and type of recording media used	Digital photographs taken on a Nikon D80 camera.	
<b>155</b>		
Limitations	None.	
Total distance travelled	1092km	

Table 6.2 Overview of data collected during the distribution of *Litema Mural Masterpiece* (Beyer 2008a) to communities in the Eastern Free State in June 2010 (Beyer 2013).

Date of excursion	<b>17 – 22 June 2010 <u>Book Distribution</u></b>
Areas visited	Fouriesburg, Bethlehem, Warden, Harrismith and Vrede.
Farms visited	Bethlehem Ster, Heartsease, De Hoek, Landgoed, Siloam, Waaiwater, Gryskop, Skaapplaas, Swartfontein, Driehoek, Wesselsvlei, Oatesdale, Siloe, Daantjiesburg and Eerste Geluk/Rooikop

Artists of whom works feature in documented photographs	Mmapitso Alinah Hlalele, Tlaleng Sekoto, Makgala Elizabeth Rahartlane, Lisberth Molakeng, Mokutula Andrina Motloun, Selina (Makubu) Momp, Josinah Skhosana, Koko Bellina Dlamini, Ntombizodwa Christina Khambule, Nozinja Josphina Msimanga, Filiwhe Juiet Tshabalala, Tabitha Tshabalala, Modiehi Clementina Seselinyana, Masesi Elizabeth Motaung, Nthabiseng Maria Molo, Puseletso Roselinah Molaba, Tshepiso Josinah Nkabinde, Thabsile Malinga, Makantoro Aletta Khutha, Namhumane Emily Kumalo, 2 x Unknown artists.	
Translator present	No translator present.	
Number and type of designs documented  <b>33</b>	<div>   </div> <div> <p>Nozinja Josphina Msimanga</p> <p>Unidentified Artist</p> </div> <div>   </div> <div> <p>Koko Bellina Dlamini</p> <p>Ntombizodwa Christina Khambule</p> </div> <div>   </div> <div> <p>Mmapitso Alinah Hlalele</p> <p>Maria Chrestina Mofokeng</p> </div> <div>   </div> <div> <p>Nthombizonte Theresia Hlubi</p> <p>Unidentified Artist</p> </div>	



		
	Makantoro Aletta Khutha	Namhumane Emily Kumalo
		
	Tshepiso Josinah Nkabinde	Dibuseng Tryphina Motaung
		
	Nomgqibelo Monareng	Malefu Martha Moloi
Number of photographs documented and type of recording media used	Nikon D100 digital camera	
399		
Limitations	Could not reach all intended recipients due to shortage of time.	
Total distance travelled	Estimated 1500km	

### Questionnaires and interviews

The signing of contracts between the present author and Liteima artists (and home owners) took place during two field excursions, in September and October 2007. On these occasions the present author was accompanied by Jeanett Peete, a translator who assisted in communicating the contents of the legal agreements, and aided in completing questionnaires with each of the artists giving their consent to use their work in this study, and by extension in other research outcomes. The questionnaire format stems from the 2002-2004 *Origins and*



*Symbolism* (of Litema) study. It was formulated on the recommendation of cultural anthropologist Petro Esterhuizen, at the time a lecturer at the University of the Free State (UFS). Questionnaire questions were aimed at establishing the identity of the artist and the reasons for her mode of decorating. The document requests information related to the artist's age, place of birth and ethnicity, the ethnicity of the artist's parents and that of her in-laws, her marital status; and the names, ages and genders of her children. Identification numbers, full names and surnames were gathered from official identification (ID) documents. The questionnaire also asked the artist to share what stimulates her creativity, her reasons for decorating, how she feels about the possible disappearance of the art form, whether she is teaching her daughters, and from whom she had learned Litema. Further questions relate to decorating preferences, for example decorating materials, how these are applied and when decorating takes place. Three questionnaires (with accompanying permission agreements) completed with Mqnanjana Elise Sigasa, Melita Koekie Tshabalala and Paulina Sibeko, are placed in Appendix C. Note that an earlier questionnaire and permission agreement (conducted with Nonzinja Josephina Msimanga) is located in Appendix A.

### **Photography**

Although, as mentioned earlier, two of eight field trips were undertaken for the purpose of signing artist's permission agreements (and one for the production of a Litema DVD in November 2007), photographs of murals were captured throughout these outings. Many of the photographs appearing in the illustrated Litema book (Beyer 2008a) and manual (Beyer 2008b), were in fact recorded during these events. The present author only started documenting with a digital camera from January 2007 onwards. Prior to this date, all photographs were recorded on colour positive film (transparency or slide film), as this was always understood to be the finest medium for publication. Documentation on transparency film, however, only started in April 2005. Prior to 2005 (during the 2002-2004 *Origins and Symbolism* study) photographs were taken on colour negative and monochromatic film, the more economical option in analogue photography. The present author processed all black-and white material herself. All colour negative and positive films were developed by Exporama photo laboratory in Bloemfontein. Films were scanned to CD at the time of processing. However, resulting quality sufficed mostly for referencing purposes and not for a high-end publication. The latter would require additional high resolution scanning and this was handled exclusively by the present author.

No other medium could have captured the phenomena observed during this study as well as photography. Some important observations have not been addressed in earlier sections and yet are noteworthy, as they clearly demonstrate the distinctive styles and preferences of artists. Comparisons of murals created by the same artist, whether documented over short or extended periods of time, commonly show a propensity towards the use of specific motifs, colours and a particular decorating method. Exemplary of the latter is Puleng Emmah

Monareng, a young artist whose home (in image 6.1 below) was photographed during a visit to the farm Driedeel/Aasvoëlkrans in September 2007. The images show the artist's love for theatrical borders, all styled in the same ornate manner. The artist models art works in vibrant tones and routinely positions them around windows and doorways. Nthombizodwa Christina Khambule's work serves as another example. The artist's murals photographed in September 2004, January 2007 (interior and exterior decorations are given) and March 2008, continually depict a distinctly-styled flower and motifs are consistently outlined in white. Khambule's murals appear in image 6.2.



Image 6.1 Doorway and window borders created by Puleng Emmah Monareng. Farm Driedeel/Aasvoëlkrans (Beyer 2007).



September 2004



January 2007 (interior of home)



January 2007 (exterior)



March 2008

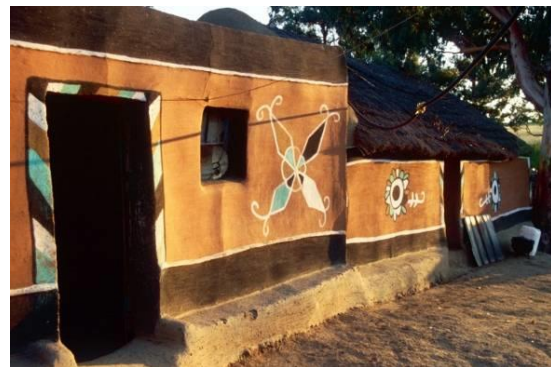
Image 6.2 Stylized flowers recurrently adorn the home of Nthombizodwa Christina Khambule. The photographs were taken in the period spanning September 2004 to March 2008 (Beyer 2004,2007,2008).



Image 6.3 below illustrates Nozinja Josephina Msimanga's home on the farm Waaiwater in the vicinity of Warden. This artist's work presents an interesting case as it shows how Msimanga's style evolved over a fairly short period of time. Msimanga's decorations were recorded continually between 2004 and 2010. Photographs show that earlier designs, photographed between 2004 and 2006, were conservative in both colour and imagery. From later photographs, taken between 2007 and 2010, it is evident that the artist broadened her repertoire to include a more expressive and spontaneous design. It is interesting to note that neither Christina Khambule nor Josephina Msimanga, who are both mature artists, create classically traditional (symmetrically-styled) Litemas. One would expect a more conservative, traditional approach from an older generation of artists. This observation could point to an artist with a penchant for contemporary design or perhaps one who has never trained in the traditional way of Sotho decorating. The latter may just be the case, seeing that both the artists, as well as their spouses Simon Mbutinyana Msimanga and Moses Khambule, are of Zulu parentage. Note also that the two artists reside as direct neighbours on the farm Waaiwater. Chapter 4 alludes to the connection between neighbouring artists and demonstrates how this relationship may influence the Litema artworks.



September 2004



April 2005



January 2007



August 2007



March 2008



June 2010

Image 6.3 Photographs depicting the home of Nozinja Josephina Msimanga on the farm Waiiwater. Photographs stem from visits to the artist's home in 2004, 2005, 2007, 2008 and 2010 (Beyer 2004, 2005, 2007, 2008, 2010).

Reference to Christina Khambule and Josephina Msimanga's ancestry, prompts mention of yet another noteworthy occurrence; the one in which the Litema mural visibly displays a mixture of cultural influences, in what could be described as a 'cross-pollination' of styles. Cultural borrowing and syncretism is not uncommon in villages or settlements comprising mixed ethnical groups, in zones bordering ethnic majorities, or flanking cities. The area of this study borders Kwazulu Natal and it is often the case that either the artist, or her spouse, is of Zulu origins. Images 6.4 and 6.5 depict two murals produced by the artist Francinah Mamlolo Mofokeng. Mofokeng is from Sotho origin, yet her life partner Saul Mahlaba, is of Zulu descent. The 'stepped' motif and 'razor blade' designs seen in Mofokeng's murals, are trademark Ndebele mural patterns. Note however, that according to some Ndebele informants, the description 'razor blade' has no relevance to an actual blade, but rather refers to an "incomplete house" (Wasmuth 1991:44).



Image 6.4 Mamhlolo Francinah Mofokeng in the door of her home on the farm Gryskop, in April 2003. Note the 'razor blade' motif in the frieze (Beyer 2003).



Image 6.5 Francinah Mofokeng's home in April 2005. Note the 'stepped' element in the 4-square Litema pattern (Beyer 2005).

The same stepped motif which displays in the photographs above, periodically features in Litemas decorated by Tlaleng Sekhoto and Mmasabata Anastacia Rapoone. These artists are neighbours on the farm Bethlehem Ster in the vicinity of Fouriesburg. Sekhoto's patterns in images 6.6 and 6.7, repeatedly emulate the Ndebele's 'razor blade' design and often



incorporate lozenges. Sekhoto is, not surprisingly, of Zulu descent. However interesting to note is the fact that Tlaleng's neighbour, Anatacia Rapoone (portrayed in image 6.9), who's home exhibits a similar pattern (image 6.8), is of Sotho descent.



Image 6.6 Stepped ('razor blade') motif by Tlaleng Sekhoto, a Zulu artist residing on the farm Bethlehem Ster. Photographed in September 2005 (Beyer 2005).



Image 6.7 Oversized spiral-edged lozenges adorn the walls of Tlaleng Sekhoto's home on Bethlehem Ster. Photographed in June 2006 (Beyer 2006).

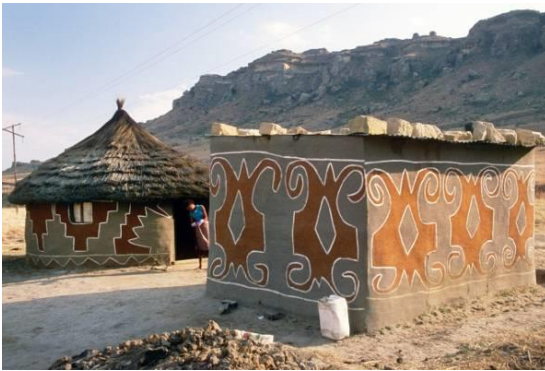


Image 6.8 Two homes decorated by Mmasabata Anastacia Rapoone. The cylindrical hut pattern is typical to the Ndebele. Rapoone however maintains her 'Sotho-ness' with the shield-like motif on the square hut (Beyer 2006).



Image 6.9 21-year old Sotho artist Mmasabata Anastacia Rapoone. Photographed on the farm Bethlehem Ster in September 2006 (Beyer 2006).

This section concludes with table 6.3 (also gathered in Appendix C) below, which provides an inclusive overview of photographic data and Litema designs collected from 2002 to 2010. The table lists the names of farms, farm owners, GPS coordinates, the names and ages of artists encountered; the number of designs documented, the number of photographs taken and kilometres travelled during the course of a particular field trip. Note that these figures particularly relate to photographic documentation. Though a number of farms may have been visited in a particular period, photographs may not have been taken on all of these farms during that time. Data pertaining to the 2002-2004 *Origins and Symbolism* study is also reflected. The decision to include these figures is based on the fact that material originating from this period was used in the two Litema publications (Beyer 2008a and Beyer 2008b) produced during this (*Revival of Litema*) study.

Table 6.3 Litema data collection figures for the period 2002 – 2010 (Beyer 2013).

Farm Farm Owners GPS Coordinates	Artist (ages in 2007)	Documentation Dates & (Number of) Litema Designs Recorded														
		Aug-02	Sep-02	Nov-02	Apr-03	Sep-04	Apr-05	Sep-05	Jun-06	Jan-07	Aug-07	Sep-07	Nov-07	Mar-08	Jun-10	Designs per artist TOTAL
Heartsease	Emily Rampese (x)									1						1
Owner: Michael Scheepers GPS: 28°34'4.58"S , 28°12'19.43"E	Makgala Elizabeth Rahartlane (59)							1		1				1		3
	Modiehi Thabisi (x)							2								2
	Tshilabele Mamosiatso Mpofi (28)							2								2
	Unidentified Artist 1							1								1
	Unidentified Artist 2							1		1						2
Unidentified Artist 3															1	1
Bethlehem Ster	Mmapitso Alinah Hlalele (23)							9						2	2	13
Owner: Eph Exley GPS: 28°33'31.10"S , 28°12'4.16"E	Mmasabata Anastacia Rapoone (21)							2	1			1				4
	Tlaleng Sekhoto (24)							2	2					1		5
De Hoek	Mme-Eddie Liesbeth Mofokeng (46)							1								1
Owner: Brian Jardine GPS: 28°22'17.42"S , 28°14'43.12"E	Puleng Linah Xaba (61)							2							1	3
Landgoed	Elisa Mofokeng (44)	1														1
Owner: GPS: 28°8'6.00"S , 28°33'30.98"E	Feltjie Mosia (34)	1														1
	Nnini Paulina Mosia (53)	1			4											5
Siloam	Andrina Motloung (58)				1	3				2				1	1	8
Owner: Piet Meintjies GPS: 27°54'55.76"S , 28°46'30.48"E	Josinah Skhosana (29)									4				1		5
	Katrina Mahlaba (23)					2										2
	Lettie Moloi & Liesberth Molakeng (25)						2							1		3
	Miriam Molokeng (x)			1	1											2
	Paulina Sibeko (later moved to farm Cornelia) (42)		2													2
	Selina Mompoti (44)					2				1				2		5
	Topsy Mahlaba (27)						2							1	1	4
	Unidentified Artist 1					1										1
	Unidentified Artist 2					1	3									4
	Unidentified Artist 3													1		1
Waalwater	Anna Mlotshwa (40)	2		2	2											6
Owner: Johan van Niekerk GPS: 27°54'17.55"S , 28°48'13.81"E	Chrestina Miya (69) & Mamosebetsi Esther Mabuya (42)				1	1	2									4
	Evelina Mahlaba (43)	1														1
	Fihliwe Juliet Tshabalala (45)	2			1		1							1		5
	Koko Bellina Dlamini (52)					1	1			1				1	1	5
	Malitaba Elizabeth Tshabalala (54)	2			2						2					6
	Mamane Lydia Mashinini (37)				1		1			2						4
	Martha & Uindiwe Letoana (x)				3											3
	Nozinja Josephina Msimanga (55)					1	2			2	2			1	1	9
	Ntombizodwa Christina Khambule (44)				1	3	1			3				2	1	11
	Poppie Tshabalala (48)	1														1
	Tabitha Tshabalala (37)										1			1		2
	Unidentified Artist 1				1	1				2					1	5
	Unidentified Artist 2					2								1		3
	Unidentified Artist 3					1				1						2
	Unidentified Artist 4													2		2
Sterkwater	Liesbeth Mthembu (x)									2						2
Owner: Andre Malan GPS: 27°55'10.05"S , 28°49'41.65"E	Martha Motaung (x)									1						1
	Modiehi Clementina Seselinyana (29)									2				1		3
	Sarah Khota (x)									1						1
	Sarah Sibeko (x)									1						1
	Tselane Anna Seselinyana (38)									3						3
	Chrestina Maria Mofokeng (47)			2	2	1	2			1			3		1	12
Gryskop	Lucy Vilakazi (x)										1					1
Owner: Becks Crous GPS: 27°53'30.73"S , 28°54'15.30"E	Mama Minah (Radebe) Moloi (39)				1	1	1									3
	Mamhlolo Francinah Mofokeng (37)				1	2	1									4
	Martha Mabizela (42)	1			1	1										3
	Rebecca Moloi (51)					2					1		3		1	7
	Sophie Mahlaba (previously the home of Mama Minah Radebe Moloi)												1		1	2
Cornelia	Maria Khama (37)										2					2
Owner: Piet Becker GPS: 27°52'2.66"S , 28°52'19.32"E	Masesi Elizabeth Motaung (65)										2					2
	Paulina Sibeko (previously resided on Siloam) (see Siloam)															
Skaapplaas	Emily Mofokeng (x)									1						1
Owner: Steve Minnaar GPS: 27°55'48.57"S , 28°57'44.73"E	Josephine Shabangu (x)					1										1
	Nthabiseng Maria Moloi (26)									2		1				3
	Nthombizodwa Theresia Hlubi (aka Lucy Tshabalala) (40)					3				1		2			1	9
	Thembisile Twala (x)			2												2
	Unidentified Artist 1 (later the home of Josephine Shabangu)			1												1
	Unidentified Artist 2			1												1
	Unidentified Artist 3					1										1
	Unidentified Artist 4														1	1
	Unidentified Artist 5 (later the home of Nthabiseng)						1									1
	Unidentified Artist 6 (previously the home of Emily Mofokeng)													1	1	2
	Unidentified Artist 7														1	1
	Unidentified Artist 8														1	1
	Unidentified Artist 9									1					1	2

[illegible]

## 6.2 A Celebration of Litema on Heritage Day (2004)

In August 2003 the Musicon (academy of music) in Bloemfontein appealed to the School of Design Technology and Visual Art (CUT Free State) to assist in decorating the stark peripheral walls of the Musicon. Patricia La Muse, a lecturer at the academy, at the time, envisioned an institutional collaboration which would involve CUT Free State art students beautifying the exterior, street-facing walls of the music school.

At this particular time a study into the origins and symbolism of Litema (the 2002-2004 *Origins and Symbolism* study) was nearing its end. This study revealed that Litema compositions were often likened to musical compositions (Van Wyk 1998, Changuion et al. 1989). It was with the

latter thought in mind, that the director of the Art School, Dr Rudi de Lange, recommended that the Musicon walls be embellished with colourful Litema patterns. The suggestion also involved practising Litema artists. The idea found favour with the Musicon. Not only would this make for a far more authentic experience, but the work of the artists, who would financially benefit from the activity, would be showcased publically - an ideal opportunity for promoting the fleeting art form and the artist. It was decided that the decorating activity would take place on a day of national significance, one which commemorated cultural heritage and customary practices such as Litema. The event would also comprise of song and dance activities, with musical groups from the community and the Musicon participating. The full-day event was to conclude with an 'exhibition opening' function in honour of the artists. The proposed event was incorporated into the NLDTF/CUT Funding Proposal (2003) which was being drafted at the time. Should the envisaged Lotteries funding not materialize, both the Musicon and the CUT Free State would sponsor the event.

Originally scheduled to coincide with the commemoration of Africa Day (May 2004), the event had to be postponed due to an initial shortage in funding. Although the NLDTF grant had already been approved and awarded at that point in time, grant moneys had not yet become accessible. The event was to take place on the 11<sup>th</sup> of September 2004, during national Heritage Month. The Musicon agreed to cover all project expenses until these could be reimbursed by NLDTF funding. The Department Advancement and Marketing (CUT) fund-raised a donation of R8000.00 from the Albert Wessels Trust, and the present author approached Eimpa Paints who sponsored all decorating materials and scaffolding. The Musicon, through a generous donation from PACOFS secured a performance stage, sound equipment and a sound engineer. To promote the event, the CUT sponsored A5-size flyers and a large vinyl banner designed and manufactured by the Science Park (CUT). The Department Advancement and Marketing (CUT) secured gratis broadcast time from both Radio Lisedi and Radio OFM.

Litema artists Maria Lakatje, Chrestina Mofokeng, Minah Radebe and Beauty Maseko, whom the present author was introduced to during the previous (2002-2004) Litema study, were telephonically contacted in August 2004. The artists accepted their commission with great enthusiasm. Previously residing as neighbours on the farms Bowfarm and Gryskop near Harrismith and Warden, most of the artists were familiar with each other. During an excursion to the women's homes in early September 2004, the artists were briefed on the envisaged program, logistical arrangements were made and the matter of remuneration was clarified. After the present author had described the Musicon walls, the artists compiled a list of decorating requirements and materials. A suggestion to provide previously documented mural designs as reference material was accepted unanimously. Most of the provided samples involved the artists' own designs.



Event arrangements were underway. A marquee tent was hired for an evening 'opening' function. A3-size framed photographs of the artists and their murals were to be exhibited inside the tent. The School of Design Technology and Visual Art (CUT) provided picture mounts, art work easels, chairs and a vehicle to transport the items to the venue on the 10th of September. Art school maintenance staff members Johannes Duda and Herman Jonas were compensated for assisting in transferring the equipment to the Musicon grounds. Overnight security staff (contracted by the Musicon) would safeguard the tent, the PACOFS stage and equipment, which were to be assembled a day earlier. *Ideal Catering* was commissioned with catering to approximately eighty guests and photography student Mamello Tsie offered to help serve canapés during the evening function. Refreshments throughout the day's event would be catered for by the Musicon tuck shop.

Delegates from the Department Sports, Arts, Culture, Science and Technology (DSACST), mentioned sponsors and staff members from the Musicon as well as CUT Free State, inclusive CUT executive management, Art School and Marketing Departments, were invited to the closing function. Invitations were hand-delivered. Promotional flyers were distributed amongst CUT Free State and Musicon students and the Department Fundraising, Publicity and Marketing (CUT) contacted local and community newspapers, as well as radio and television broadcast stations. Radio OFM conducted two live interviews with the present author prior to the event. The *Volksblad* newspaper article in figure 6.4 below, alerted readers to the event. Note that in this article, mention is also made of a photographic exhibition on display at the National Museum Bloemfontein. The exhibition comprised a series of photographs of Liteima murals produced by the present author during the 2002-2004 *Origins and Symbolism* study. A transcript of the *Volksblad* article is placed in Appendix D.



Figure 6.4 *Volksblad* announcement on 11 May 2004 of Liteima exhibition showing at the National Museum Bloemfontein, as well as upcoming Musicon Heritage Day celebration (*Volksblad* 2004:15).

On the 10th of September 2014 the present author and a colleague, fellow Art School lecturer Sylvia Duminy, travelled to Warden, Phuthaditjhaba and Harrismith in the Eastern Free State in order to collect the four artists from their homes. The journey to Bloemfontein was filled with laughter and anticipation, as the women reconnected and caught up on each other's lives.

After arrival at their guesthouse and a brief refreshment break, the party departed to the Musicon where the artists took a tour of the grounds and investigated the to-be-decorated walls. The women agreed that in order for them to finish their assignment on time, a head-start was required. The artists immediately set out working. Designs were discussed and a number of ideas noted on paper. Once consensus was achieved on the number and types of patterns to be applied, the women started dividing the white-washed Musicon walls into pencil-outlined quadrants of uniform size. Square-shaped cardboard cut-outs guided with the drawing of the blocks. Errors were corrected with a simple brush of white paint. After expressing their satisfaction with the preliminary work, the women retired to their guesthouse to rest and prepare themselves for the following day. Images 6.10 to 6.13 were taken whilst collecting the artists from their homes, and during the artist's first visit to the Musicon grounds.



Image 6.10 Artists being collected on the farm Gryskop. The home of Minah (Radebe) Moloi is pictured in the background (Beyer 2004).



Image 6.11 Pictured in the back row, from left to right: Chrestina Mofokeng, Minah Radebe, the present author, Maria Lakatje and Beauty Maseko. Photograph by Sylvia Duminy (Duminy 2004).



Image 6.12 The artists deliberate about Litema designs to follow (Beyer 2004).



Image 6.13 Mistakes are corrected with a wash of white paint. In the foreground is Maria Lakatje. Minah Radebe looks on (Beyer 2004).

The 11th of September Litema celebration launched with an early day. By eight o'clock the artists were well on their way painting their designs. The popular Botshabelo Strings youth orchestra arrived shortly after and as classical sounds filled the air, visitors slowly started arriving. Passers-by, who were fascinated by the women's decorating, spontaneously joined in the activity. A number of art students followed example. Unfortunately Joe Mafareka, MEC of



the Department Sports, Arts, Culture, Science and Technology (DSACST), who was to officially open the event, could not attend due to a more pressing engagement. It must be noted that Mafareka, who stressed the importance of continuing cultural traditions, did make mention of the Musicon happening and the role of the Litema artist in his 2005 budget speech. Patricia La Muse informally welcomed guests and thanked the artists, supporters of the event and visitors. The Roseview School dance group, who performed after the Botshabelo Strings, thrilled visitors with their interestingly-choreographed 'broom' dance. Their pace appeared to revive the wall painting activity which, by midday, appeared to have faltered. Images 6.14 to 6.17 below depict photographs captured throughout the day.



Image 6.14 The Botshabelo Strings youth orchestra in action (Beyer 2004).



Image 6.15 The Roseview School dance group performing their 'broom' dance (Beyer 2004).



Image 6.16 Chrestina Mofokeng busy painting a designated wall space (Beyer 2004).



Image 6.17 Art students and members of the public join in the painting activity (Beyer 2004).

Although visitor numbers were less than was originally anticipated, this shortfall was compensated for by the visible appreciation and enjoyment of those who did attend. Journalists from the South African Broadcasting Service (SABC), *Volksblad*, *Bloemnuus*, *Express* and *Ons Stad* newspapers arrived throughout the day, and interviews were conducted with the artists, visitors and the present author. Featured in the following days, were the newspaper articles that appear in figures 6.5 to 6.7. Scanned newspaper excerpts and transcripts are collected in Appendix D.

13 ONS STAD, BLOEMFONTEIN DONDERDAG 16 SEPTEMBER 2004



## Neem aan muurverfprojek deel

ME. CARINA BEYER (voor), dosent aan die Sentrale Universiteit vir Tegnologie (SUT), en me. Mamello Tsie, fotografie-student aan die SUT, het Saterdag aan 'n muurverfprojek by die Musicon in Bloemfontein deelgeneem. Beyer, mede-organiseerder, sê die gedagte het in haar navorsingsprojek oor Litema, die kuns van Sotho-huisverf, ontstaan.

Foto: Johan Roux

Figure 6.5 Extract from the *Ons Stad* newspaper (16 September 2004) featuring CUT Free State student Mamello Tsie as well as the present author. The photograph was taken by Johan Roux (Ons Stad 2004:16).



Figure 6.6 *Volksblad* newspaper cutting (14 September 2004) showing artists Minah (then Radebe) Moloi and Chrestina (then Tshabalala) Mofokeng during the Heritage Day celebration at the Musicon on the 11<sup>th</sup> of September 2004. The photograph was taken by Johan Roux (Volksblad 2004:6).



## Dosent kry groot hupstoot van Lotto vir projek

'n DOSENT van die Sentrale Universiteit vir Tegnologie, Vrystaat (SUT), het 'n halfmiljoen rand van die Lotto ontvang vir 'n navorsingsprojek.

Me. Carina Beyer, deeltydse dosent aan die skool vir ontwerpgeologie en visuele kuns van SUT, het R500 000 van die nasionale lotery (Lotto) se verspreidingstrustfonds se kuns-, kultuur- en nasionale erfenis-verspreidingsagentskap ontvang vir 'n projek oor die herlewing van Litema (uitgespreek di-te-ma), die kuns van Basoethuisverf.

Beyer beoog om volgende jaar Februarie te begin met die projek, wat oor twee jaar sal strek.

Litema is 'n inheemse kunsvorm wat uniek is aan die Basoeto-huise in die Oos-Vrystaat en Lesotho.

Litema verwys na die tradisie waarvolgens Basoeto-vroue 'n huis versier nadat die mans dit gebou het. Huise is aanvanklik net binne versier en eers in die 19de eeu het die geometriese patrone ook aan die buitekant van die huis begin verskyn.

Die dekoratiewe geometriese patrone word in die buitenste modderlaag met die vingers, vurke of 'n stok getrek.

Dié graving word dikwels verder beklemtoon deur klippies in die laag vas te druk of deur reliëfwerk.

Die patrone word soms in helder kleure gevef en hiervoor word óf natuurlike pigment, soos verskillende kleure klei, óf verf met 'n waterbasis gebruik.

Vandag word die huise meestal net vir spesiale geleenthede, soos met die geboorte van 'n kind, troues of belangrike godsdienstige

gebeurtenisse soos Kers- en Paasfees, versier.

Ongelukkig is dié spesiale kunsvorm aan die uitsterf as gevolg van verwestering en verstedeliking asook weens 'n gebrek aan belangstelling by die jonger geslag.

Die SUT se skool vir ontwerp-tegnologie en visuele kuns het in 2001 'n navorsingstudie gedoen oor die oorsprong en betekenis van dié vorm van versiering en het ook 'n omvattende versameling foto's, Litema-ontwerpe en -patrone met die Litema-kuns as oorsprong, saamgestel.

Beyer se fotonemery van die muurversierings op Basoeto-huise het begin toe sy dit as tema vir 'n werksopdrag in haar finale jaar as B.Tech.-fotografie-student gekies het.

Met geldelike bystand van die Nasionale Navorsingstigting het dié studie-opdrag later in 'n volwaardige navorsingsprojek ontwikkel waarin sy die oorsprong en simboliek van die muurversierings ondersoek het.

Beyer sê die doel van die projek is om 'n proses te inisieer om hierdie kunsvorm weer te laat herleef, en om hierdie unieke ontwerpe en patrone te bewaar.

Die projek sal uiteindelik lei tot 'n permanente Litema-kunsmuur, 'n geïllustreerde boek oor dié kunsvorm en 'n geïllustreerde handleiding.

’n Omvattende Litema-ontwerp-

argief en 'n viering in Erfenis-  
maand, wat vandeemaand gevier  
word, word ook in die vooruitsig  
gestel.



Verf mure by Musicon

MES. ITA HENNING (21), student in binneversiering aan die Intec-kollege, en Jeanelle Venter (21), B.Soc.Sc.-student aan die Universiteit van die Vrystaat, het Saterdag aan 'n verprojek by die Musicon in Bloemfontein deelgeneem. Die projek vier Litima, die kuns van Sotho-huisverf.

Edo: Johan Roy



Figure 6.7 *Bloemnuus* (17 September 2004) newspaper article reporting on the *Revival of Litema* project and Musicon Heritage Day event. The accompanying photograph, taken by Johan Roux, shows visitors Ita Henning and Jeanelle Venter lending a hand with the decorations (Bloemnuus 2004:3).

The South African Broadcasting Corporation (SABC) screened the event across stations SABC 1, 2 and 3. A brief report by the SABC appears in Appendix D. More recent online mention is found at <http://sesotho.blogspot.com/2004/10/art-of-litema.html>. Newspaper articles and photographs were shared with the artists during the next visit to their homes.

Artists, with the generous support of students and members of the public, were able to complete their assignment by late afternoon. This unofficially closed the event and artists and staff retired to refresh for the cocktail function in the evening. This function saw Rachel Sempe, at the time HOD for the Department Sports, Arts, Culture, Science and Technology (DSACST), introduce and acknowledge the artists who were also the guests of honour. Sempe gave recognition to the women by remarking on the magnificence of their murals, and their role in continuing and sharing this facet of their heritage. Musicon director Janet Kay and the present author continued with thanking those involved in planning and realizing the event. Guests were privileged in that they could meet and converse with the artists afterwards. Photographs taken during this event are shown in following images 6.18 to 6.21.



Image 6.18 Guests arriving for the evening's 'opening' function (Beyer 2004).



Image 6.19 The artists (f.l.t.r.) Beauty Maseko, Chrestina Mofokeng, Maria Lakatje and Minah Radebe in front of a section of the newly-decorated Musicon wall (Beyer 2004).



Image 6.20 F.l.t.r. Dr Rudi de Lange (CUT), Rachel Sempe (DSACST) and Janet Kay (Musicon). Photograph by Sylvia Duminy (Duminy 2004).



Image 6.21 The Musicon's Patricia Lamuse pictured with the present author in front of a Litema design originated by Minah Radebe. Photograph by Sylvia Duminy (Duminy 2004).

When asked about their experience on the way home, the artists related that they were humbled by the praise given their art and their persons. They were visibly proud of what they had achieved and remarked that they were now more cognisant of the role they play in the continuance of Litema. The photographs below in images 6.22 and 6.23 demonstrate how the artists' creations managed to transform the Musicon grounds into a site of living heritage.



Image 6.22 The artists pictured in front of the initial undecorated 'canvas' (Beyer 2004).



Image 6.23 A living heritage - the Musicon grounds transformed by Litema (Beyer 2004).

### 6.3 The Creation of a Litema Website

What was confirmed during this study, is that literature specific to Litema is limited to what is generally available in coffee-table books - some of these only attainable in libraries or for sale in online book stores. As certain as there is a need for further documentation, there is also a need for greater accessibility at limited or no cost. Open-access websites provide feasible, low cost and low maintenance, user-friendly platforms for archiving. A Litema website would stimulate further research, engage the online community and promote worldwide awareness of the art form. It was consequently decided that a website dedicated to research conducted on Litema would be placed on the web portal of the Central University of Technology, Free State (CUT).

Work on the Litema website commenced in September 2005. Although a professional web page designer had been budgeted for in the NLDTF/CUT Funding Proposal (2003), the construction and design of the website was assigned to two foreign exchange students, who were at the time visiting from the Mittweida University of Applied Sciences in Germany. The students Heidi Massier and Judith Ulbrecht were completing a component of their Media studies at the School of Design Technology and Visual Art (CUT) in Bloemfontein. After discussing the envisaged design, the students were given category headings, textual content, photographs and related graphics. Visuals and text had undergone editing and revision prior to handover. Although initially limited, the idea was that web content would grow as more data, and in particular photographs, was collected in the course of the *Revival of Litema* project.

At first content was based on the data collected during the National Research Foundation (NRF) funded 2002-2004 *Origins and Symbolism* study. The information that was presented, to a certain extent, synthesized the results of the latter study. Data was organized into topical categories and sectioned by descriptive headings and subheadings. The manner in which content was distributed is shown in the Litema website site map, depicted in figure 6.8 on the following page. Apart from the sections titled *Eastern Free State Environs* and *Artists*, which comprises of photographs alone, all other pages and categories encompass text and images. Photographs are either imbedded in the text, or displayed in a scrollable column, located to the right of the page. In-text photographs are not captioned as a rule. Their relevance is defined by the position in the text. Photographs displayed in the scrollable column are however captioned. Most web site sections are supplemented by additional image galleries. The work of other researchers is also included; with appropriate acknowledgement.



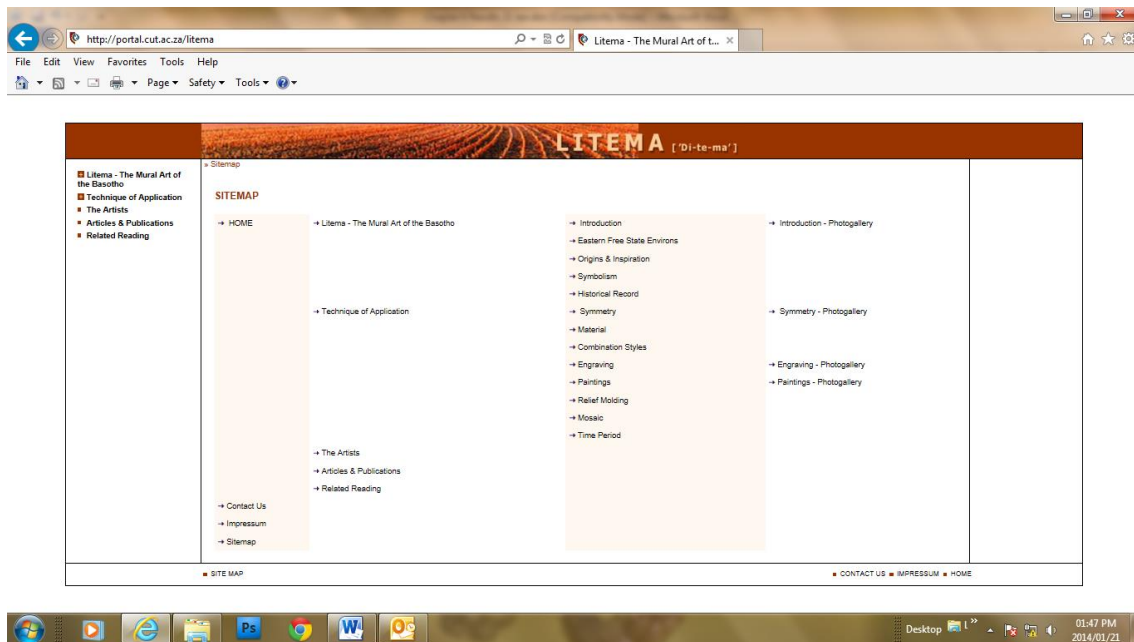


Figure 6.8 Computer screen capture of the Litema webpage **Site Map** (CUT Free State 2005).

The Litema website launches with an introductory page titled *Litema – Mural Art of the Basotho*. This page provides the viewer with a basic description of the art form. It remarks on the four decorating techniques, reasons for decorating and the currency of the practise, the fears expressed regarding its continuance and the reasons for dedicating a webpage to the topic. A screen capture of the launch page is given in figure 6.30. The column on the left acts as an index, with category headings which, when selected, route to relevant sections.

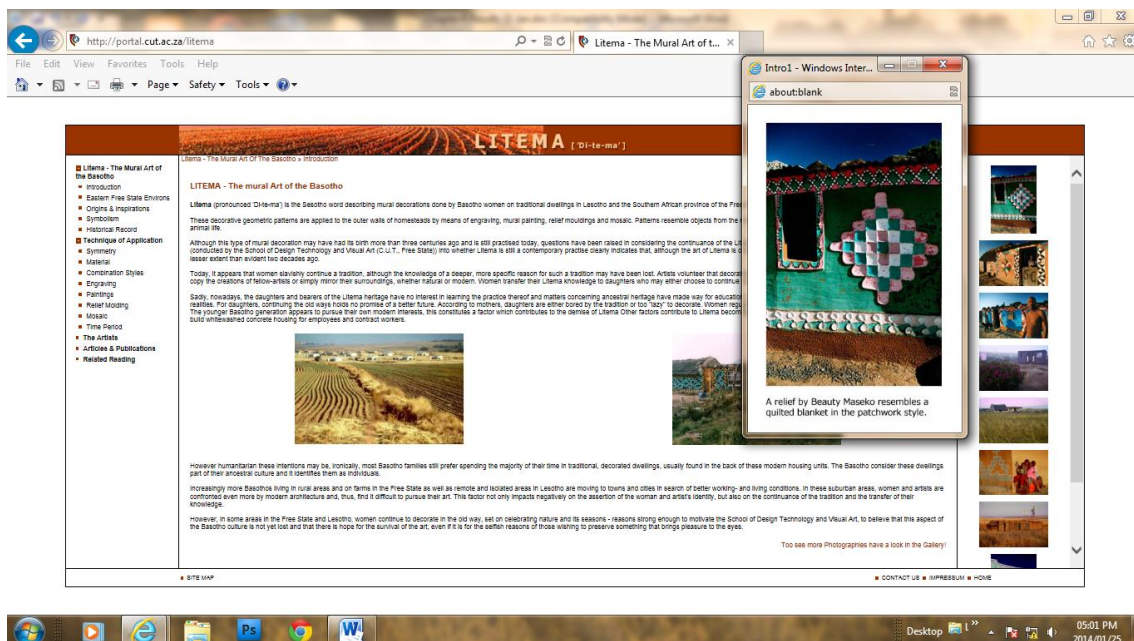


Figure 6.9 Screen capture of the Litema website's **Introduction** page. The scrollable bar to the right of the page, leads the user to a gallery containing additional mural images (CUT Free State 2005).



The introductory section is followed by the *Eastern Free State Environs* section, which comprises a gallery of images. Photographs portraying landscapes typical to the Eastern Free State and the artist's surrounds aim to familiarize the viewer with the setting in which Litema appears. These photographs also pertain to the next *Origins and Inspirations* section. Here it is stated that artists draw inspiration from their environment, and the colours and subject matter depicted in the former photographs, demonstrate this point. Also included in this category are the Litema graphics collected by Benedict Mothibe (1976). The *Historical Record* provides a short overview of the data and visuals assembled by earlier travellers and researchers. Mural designs reproduced by George Stow (1905) and Rev. James Campbell (1820), as well as Litema patterns collected by students of Benedict Mothibe (1976) and the NTTCL and Mothibe's (2003) modified patterns, are contained within in this section. Following figures 6.10, 6.11 and 6.12 involve screen captures of the *Eastern Free State and Environs*, *Origins and Inspirations*, and *Historical Record* pages.

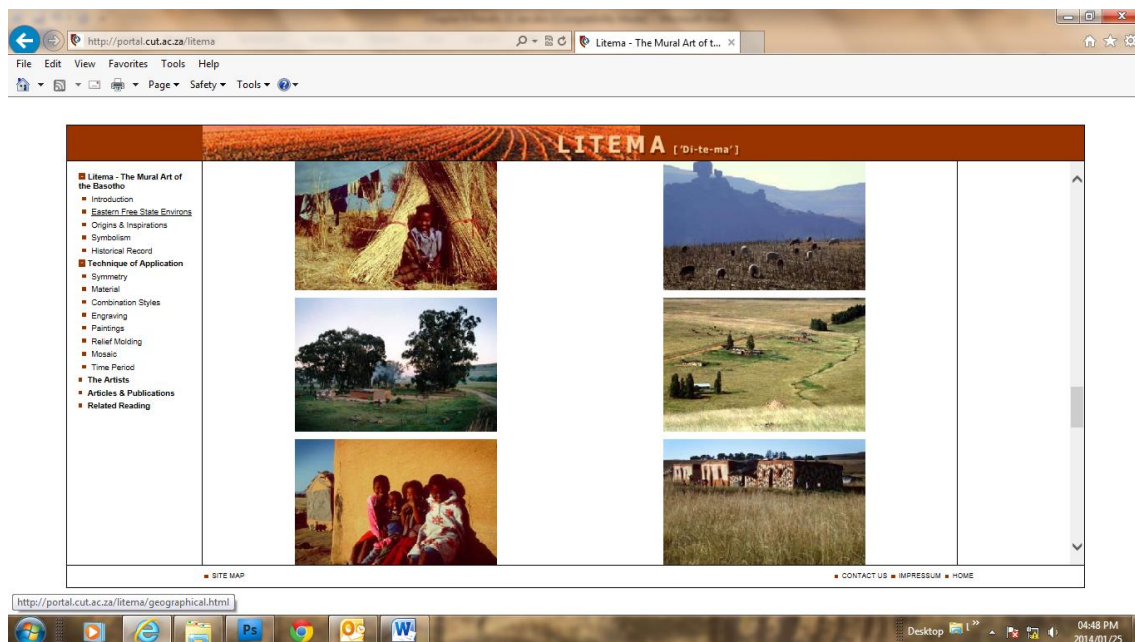


Figure 6.10 Computer screen capture of the **Eastern Free State and Environs** page of the Litema website. Shown in this view are scenes from the artist's everyday environment, decorated homes, family members and the Eastern Free State landscape (CUT Free State 2005).

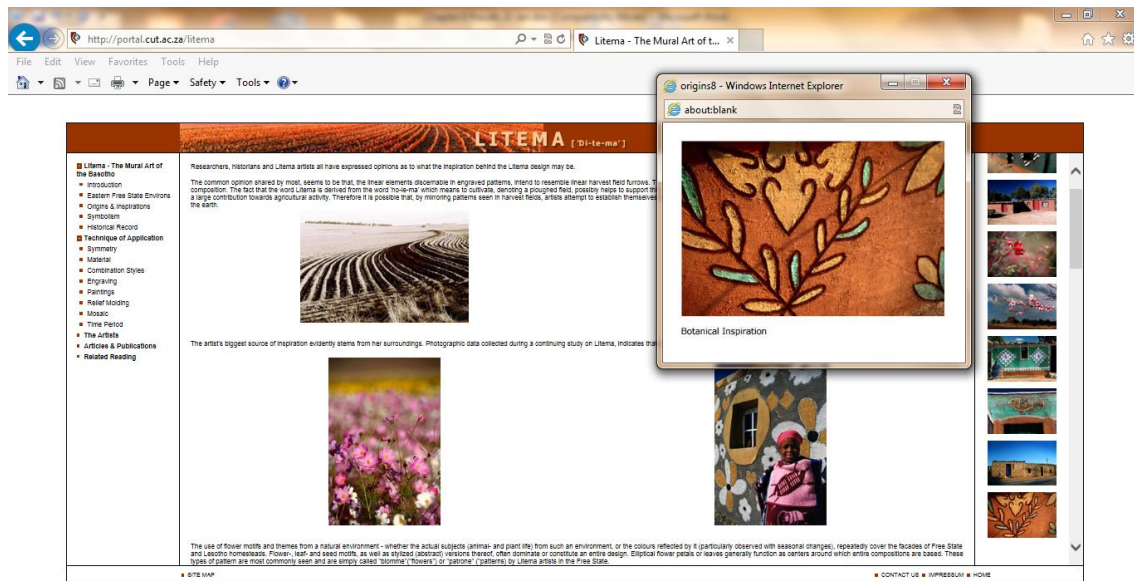


Figure 6.11 Screen capture of the **Origins and Inspiration** page of the Litema website. The view depicts photographs of the artist's natural environment, which consistently inspire designs and pattern motifs. The pop-up window shows a floral Litema by Nozinja Josephina Msimanga (CUT Free State 2005).

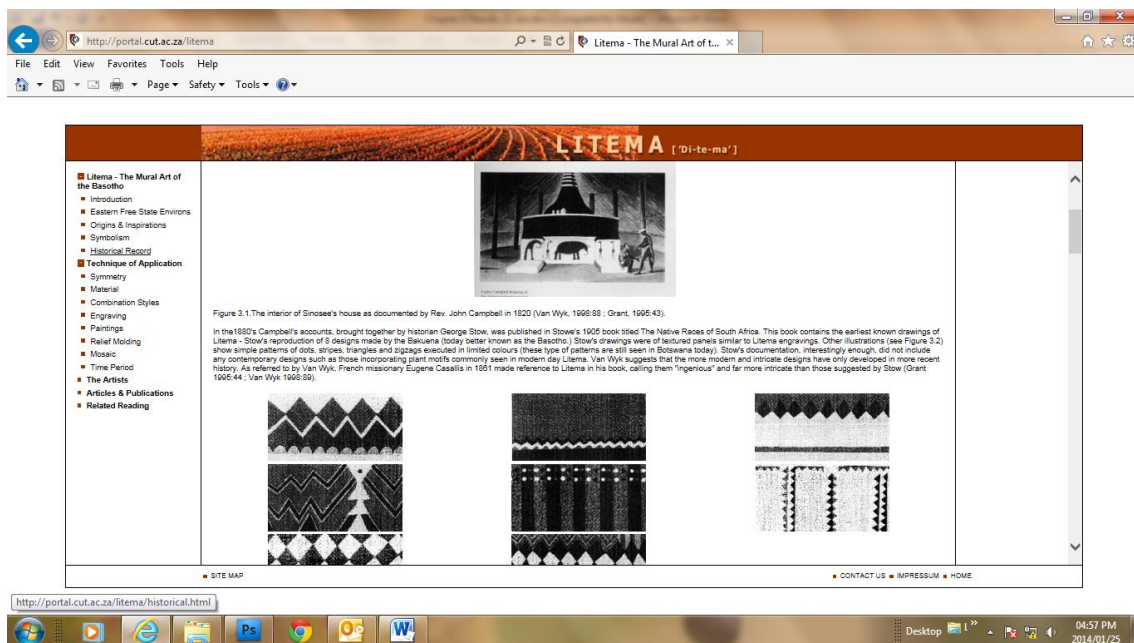


Figure 6.12 Computer screen capture of the **Historical Record** section of the CUT's Litema website. Mural drawings by Stow (1905) and Campbell (1920) feature (CUT Free State 2005).

The *Technique of Application* component elaborates on the physical attributes of Litema, the methods of decorating, decorating materials and times. This section is complimented by an additional image gallery. The *Symmetry* page explains how the symmetrical patterns featured in traditional Litemas come about. Reference is made to the work of mathematician Paulus Gerdes (1998) who introduces this way of pattern construction in his teachings. The *Material* section relates how, and from which materials, wall plaster is produced. The *Combination*

*Styles* section explains that decorating techniques are at times used in conjunction with each other. Accompanying images illustrate these ‘fused’ styles. This is followed by the *Engraving*, *Painting*, *Relief Moulding* and *Mosaic* pages. Each of the aforementioned sections outline the nature of the decorating materials employed, from where materials are sourced, and the varied approaches to each of the four decorative applications. The *Techniques of Application* component concludes with *Time Period*, which relates at which times decorations are applied. Photographs of the same homesteads taken over an extended period of time are shown in this section. Figures 6.13, 6.14 and 6.15 depict the three aforementioned sections.

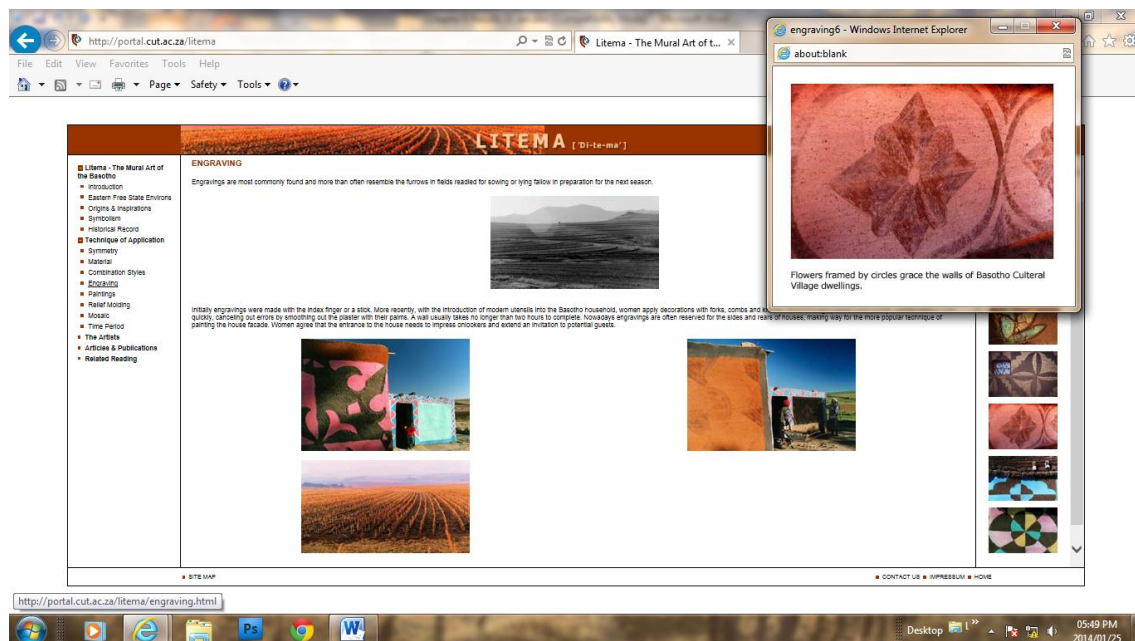


Figure 6.13 Computer screen capture of the **Engraving** page with some examples of the technique illustrated. Photographs of harvest fields are depicted to illustrate how engravings are stirred by the patterns in these landscapes (CUT Free State 2005).





Figure 6.14 Computer screen capture of the **Paintings** page of the Litema website (CUT Free State 2005).

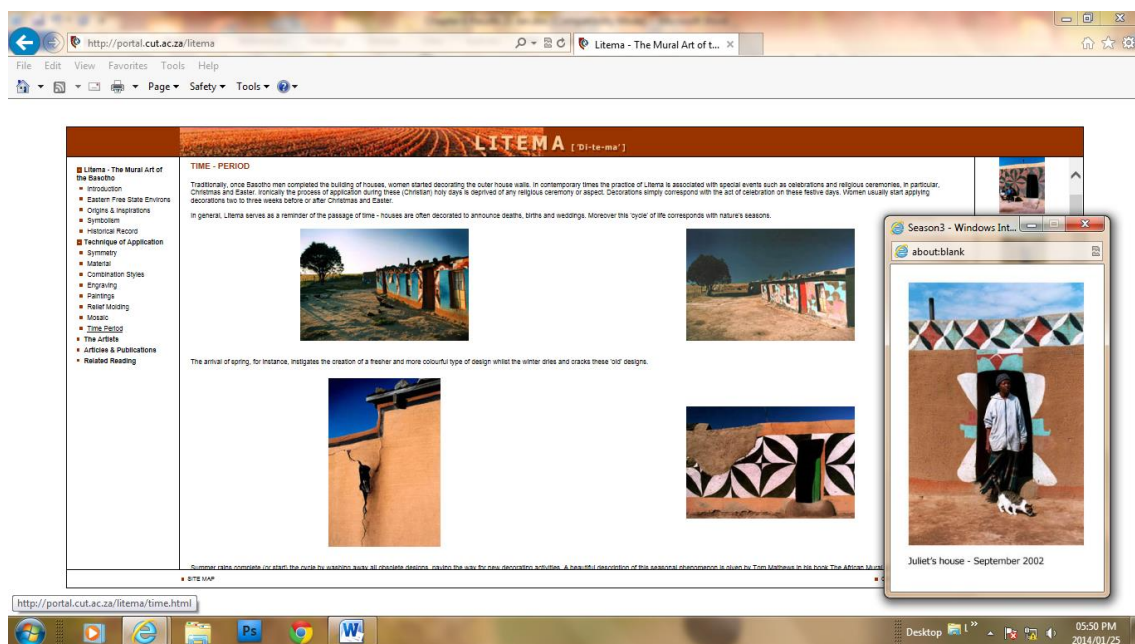


Figure 6.15 Computer screen capture of the **Decorating/Time Periods** page. Photographs of the same homes photographed intermittently, are placed adjacent to each other. Deteriorating decorations are also depicted. The pop-up window portrays artist Fihliwe Juliet Tshabalala in front of her home on the farm Waiwater (CUT Free State 2005).

Three further website categories follow. The *Artists* page comprises of a gallery of 28 portraits, showing Litema artists in front of their homes or murals. Names and then-current residences of artists are given in the captions. The *Artists* section is depicted in figure 6.16. The *Articles and Publications* page provides a publications link which, when selected, steer the user to electronically-scanned newspaper and magazine cuttings related to the *Revival of Litema* project. The scans, which are presented in PDF format, are downloadable and printable. This page and one of the articles are illustrated in figure 6.17. The *Related Reading* page references



publications by Van Wyk (1998), Chanquion et al. (1989), Grant and Grant (1998), Gerdes (1998) and Mothibe (1976). The *Contact Us* page (see figure 6.18) provides contact details for Rudi de Lange, Carina Beyer (the present author) and the School of Design Technology and Visual Art (CUT). Users are given opportunity to post questions online. The *Impressum*, referenced on the bar at the bottom of the Litema webpage, clarifies with regards the rights related to the content. Users are reminded that they may use the information, however for non-commercial purposes alone. Acknowledgement must be given the CUT Free as well as the present author.

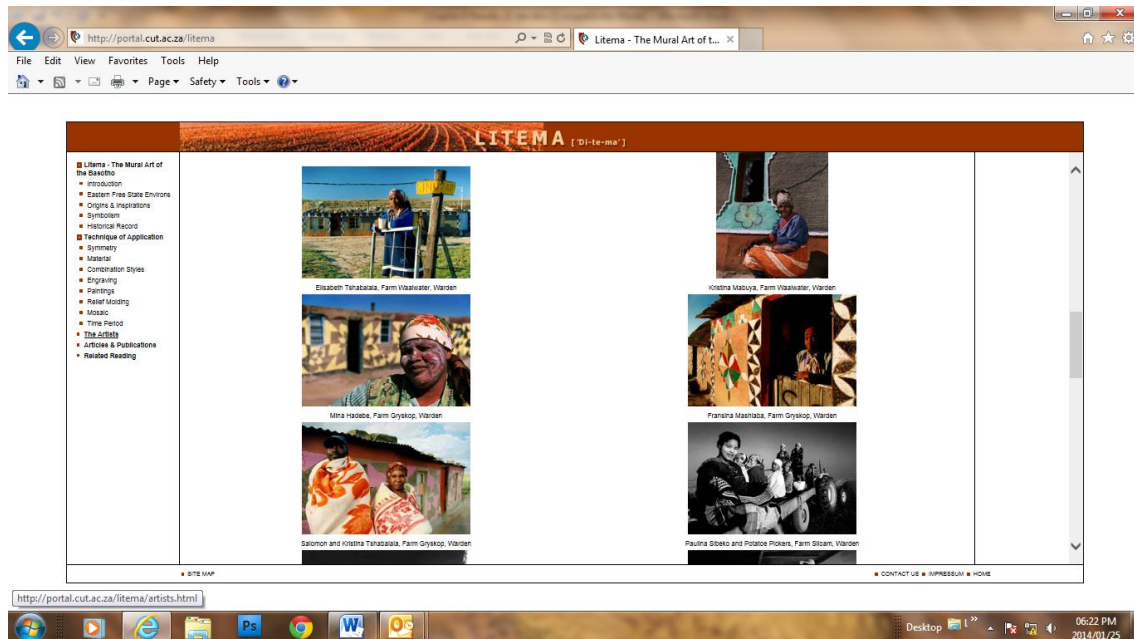


Figure 6.16 A selection of 28 artists feature in the **Artists** section of the Litema website (CUT Free State 2005).

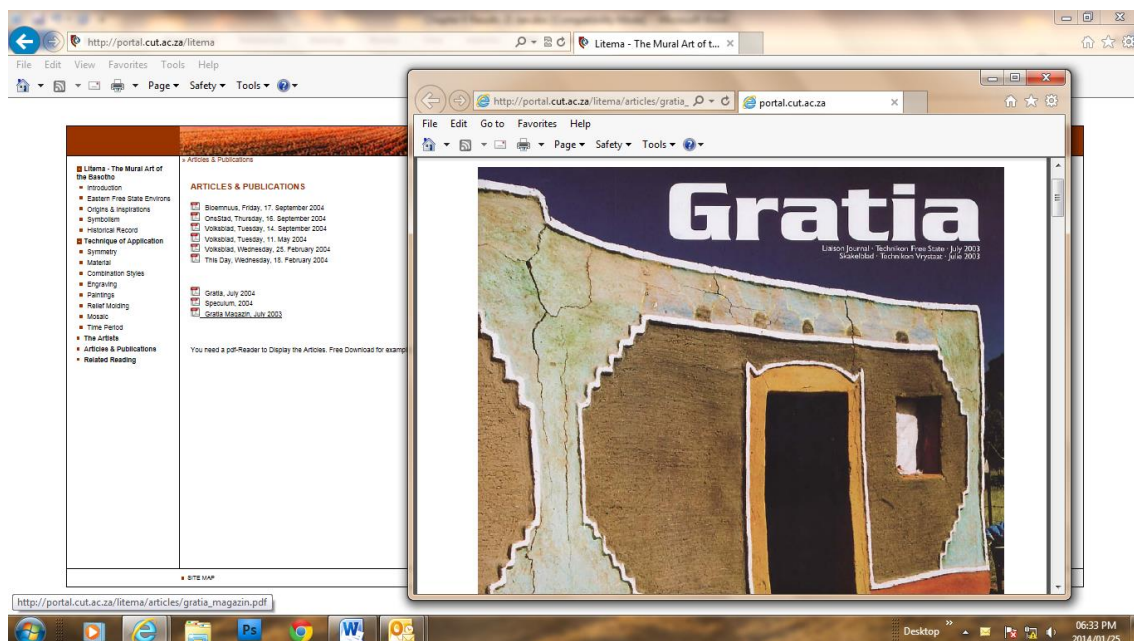


Figure 6.17 The **Articles and Publications** page contains links to scanned articles, which relate to the *Revival of Litema* project. Shown in the pop-up screen is a section of the front page of the *Gratia*, the CUT's liaison journal. The *Gratia* depicts a mural by Chrestina Miya and her daughter Mamosobetsi Esther Mabuya (CUT Free State 2005).

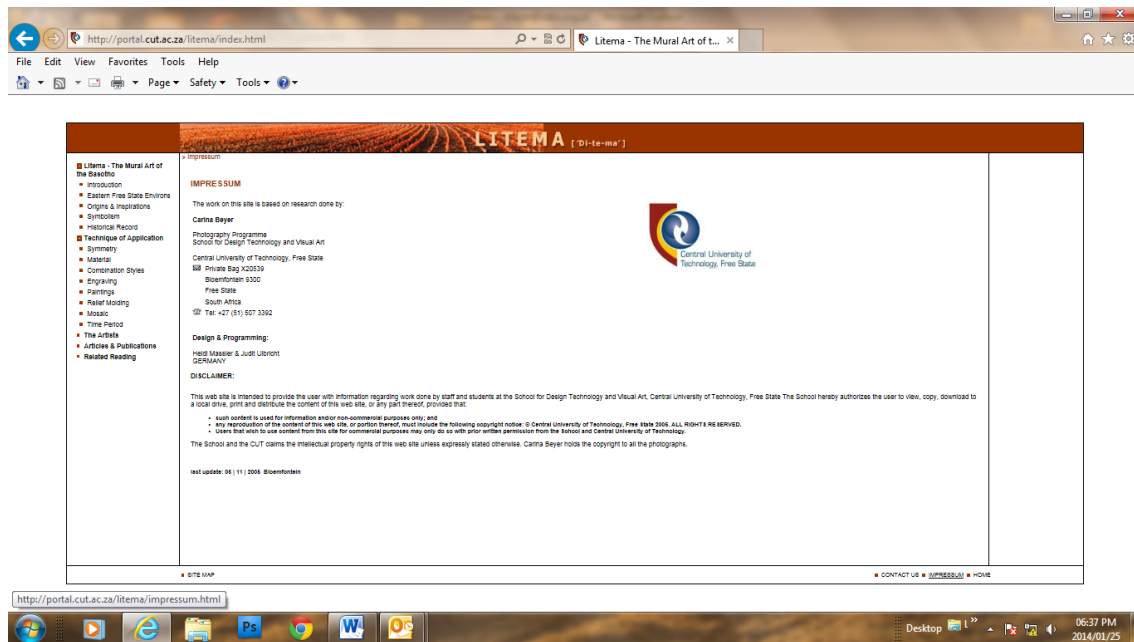


Figure 6.18 **Impressum** section of the Litema website. This page communicates information regarding the authors as well as copyright and usage information (CUT Free State 2005).

#### 6.4 The Production of an Illustrated Book – *Litema Mural Masterpiece*

The idea behind the illustrated book was to create an awareness and appreciation for Litema, through visuals showcasing the uniqueness and splendour of the art form. The book was to be produced in a high-end photographic coffee-table format. Content would comprise of photographs of Litema collected by the present author between 2002 and 2008. The photographs were to be contextualized through captions, a foreword and a brief introduction. The latter section would provide the background to Litema, and inform with regards the objectives of the *Revival of Litema* project. The following section details the tender and procurement processes which preceded actual production.

Initially the idea was to attain an independent publisher or publishing house capable of delivering on all aspects of the book and manual production; from conceptualization, to designing and printing, and lastly, marketing and distribution. In light of the fact that the CUT Free State had no experience in projects of sorts, the objective was to establish a partnership with a credible publisher who would guarantee successful delivery of the entire product. In February 2007 the CUT Free State approached David Krut Projects (DKP), a South African-New York-based publisher who has produced a number of internationally celebrated art books, amongst other the *TAXI Art Book* series. Books comprised in the *TAXI* series are supplemented by educational components which encourage arts tuition in South African schools. The format of the *TAXI Art Book* series seemed ideally suited for this project. An exploratory consultation with David Krut Projects concluded with the publisher expressing a strong interest in the production of both the book and the manual. A second video conferencing session deliberated on matters pertaining to ownership, profit sharing and promotion. At this point in time a

mutually-beneficial agreement between the CUT Free State and DKP, although not determined, seemed likely. Albeit the contracting of services are not decided by the apparent or assumed suitability of any particular service provider. Procurement policies such as those instituted by the CUT Free State, warrant procurement without prejudice and advocate sound financial and institutional governance. The latter has particular consequence in the management of resources received from external donors, in example, the National Lotteries Distribution Trust Fund (NLDTF). At the time, the CUT's procurement policy stipulated that a tender process was to be engaged in instances where the cost of goods or services exceeded the amount of R100 000. As the sum granted by the NLDTF for the production of both Litema publications totalled R240 000, a tender process was to be introduced.

As proposed in the NLDTF/CUT Funding Proposal (2003) (see Appendix A), 5000 copies of each the book and design manual were to be printed. Both items were to be produced in full-colour and in an A4-size format. As the manual functioned in a supplementary role, it would mirror the design and format of the book, yet with a soft cover, as opposed to the hard cover envisaged for the book. Services of graphic designers and proof-readers were accounted for separately, both in the costing of the book, as well as the design manual. Electronic scanning, lithographic- and proof-printing costs were likewise budgeted for. Budget items and related costs are given in the NLDTF/CUT Funding Proposal (2003) (see Appendix A). In order to formulate a tender document with clear and concise production specifications, the printing company Oranje Printers Ltd in Bloemfontein were consulted with regards differing print formats, paper finishes and associated costs. At the time a preliminary costing predicted that funds would not allow for more than 3000 copies of each the book, as well as the manual to be printed. Print quantities would reduce to 3000. Tender specifications were readjusted. Identification of prospective service providers followed. In May 2007 tender invites were forwarded to David Krut Publishing, Double Storey Books (Juta), Protea Book House, Struik New Holland, Wits University Press, Oranje Printers Ltd and Bell Roberts Publishing & Graphic Design. Bids were received over the next month. The contract for the production of the book and manual was finally awarded to Oranje Printers Ltd in July 2007. The company was positioned locally and had a pre-existing and credible relationship with the CUT Free State. The signed tender agreement (CUT/ Oranje Printers Ltd) is placed in Appendix A. This contract was awarded on provision that production specifications be revised in order to accommodate initially under-budgeted funds. To save on costs, Oranje Printers Ltd recommended that the manual be produced in a single colour (in greyscale), with a total of 35 pages instead of 60. The cover could still be printed in colour. The 28-page illustrated book would still be produced in full-colour, yet with a soft, fold-in jacket. David Campbell-Mckay of MAC Designs, an independent graphic designer, was commissioned (by Oranje Printers Ltd) with the design of the two publications. The CUT Free State was to appoint a proof-reader and translator, whilst the present author would be responsible for the high resolution scanning and editing of photographs. Images and text were to be handed to the designer in print-ready formats.



Justification of photographic content followed. The scanning of negative and colour positive-based photographs, which had already commenced in December 2006, was completed in September 2007. 213 film-based images were digitized. The edited and print-ready image selection also comprised digital photographs taken from January 2007 onwards. The initial selection narrowed as the typography of the book established. In the end only 123 of 446 considered photographs were included in the design. Ideally the book would promote, to some extent, the work of each one of the artists encountered during the study. The present author also wished to portray as wide a type of Litema as possible. Visual impact however relied on well-composed, atmospheric and telling photographs. Best capturing the spirit of Litema in the Eastern Free State, were photographs of murals depicting bold and colourful designs. It was therefore inevitable that colour would become the central theme around which the content was arranged. Adding strength to this visual thread, were photographs depicting aspects and scenes from the artist's everyday existence; from family members, to found objects and yard animals. Nature's patterns and colours were juxtaposed with mural patterns. To break the possibly repetitious design, monochrome images found placement next to brilliantly-coloured photographs. In some instances three or more photographs were grouped, instead of the usual two. Photographs originating from the same setting were cross-referenced in order to strengthen a particular narrative. The photographs which appear in images 6.24 to 6.32, demonstrate some of the aforementioned applications. Note that image placement and captioning mirrors that of the book.



Image 6.24 (left) Mural by Kesuna Mokoena and daughter Bongiwe Msimanga. (right) Roselinah Molaba (Beyer 2007).



Image 6.25 (left) Litema artist Paulina Sibeko (pictured front left) and fellow potato-pickers are collected for a day of harvesting. (right) Furrowed crops ploughed and readied for sowing or lying barren after harvest are so synonymous with the Free State landscape that they are reproduced onto freshly plastered homestead walls by means of engraving. As the day progresses, rays from the sun create directional shadows that accentuate the grooves in these compositions – a replication of the same process that occurs in nature (Beyer 2003).





Image 6.26 As the first summer rains start taking their toll on winter's plastering, some colour and pattern persist in a mural created by Esther Violet Morajane on the farm Daantjiesburg near Harrismith (Beyer 2007).



Image 6.27 A sea of soft ochre surrounds doors and windows, subtly emphasised and contoured by the shape of a flower. The artist created the engraving by dragging her bent fingers through the freshly applied plaster (Beyer 2007).



Image 6.28 (left) An edible pink has found its way from a Free State peach blossom to a mural (right) on a farm near Harrismith (Beyer 2004,2007).



Image 6.29 (left) Smooth plaster and pebble mosaic contrasts in two houses decorated by two sisters; Liesbeth Mofokeng and Linah Xaba. (right) An arrangement of orange dinner plates makes for a graphic display on a mud rack sculpted by Melita Gama. Sculpted from mud alone and with no other supporting structure, these shelves carry a surprising amount of weight and are rare due to the degree of difficulty involved in their creation (Beyer 2007).



Image 6.30 Blues and greens complement one another in a collage of Litemas by (f.l.t.r.) Elise Sigasa, Josphina Mangaka, Melita 'Koekie' Tshabalala and Lucy Tshabalala (Beyer 2007).



Image 6.31 (left) Surrounding geometry is mirrored in an engraved circular pattern stained with the blue of the heavens (right). Artist unknown (Beyer 2004,2006).





Image 6.32 (right) Rich rosehip red brightens a Litema (left) by Bellinah Khanuka on the farm Rosedale (Beyer 2005,2007).

Formation of descriptive titles followed the image assembly. As the emphasis remained on the aspect of photography, photograph titles were kept brief and concise. Names of artists (when known) or individuals portrayed in the photographs were acknowledged throughout. The commentary is generally unprompted, and decidedly that of the present author. Copywriting continued with the preparation of an introduction, acknowledgements page and foreword by Dr Rudi de Lange. The foreword provides an overview of the aims and achievements of the *Revival of Litema* project. It concludes with the sentiment hoping that the publication would contribute to the preservation of the featured designs. The latter expression is echoed in a two-paragraph-long text treatment on the fold-in section of the front cover of the book. The one and a half page introduction relates to the scene in which Litema is set, the types of decorative treatment and the practise of Litema. A biography of the present author appears on the fold-in section of the back cover. Erika Wessels of Transmaximus handled grammatical revision and proof-read the copy. The introduction of the book was translated into Sesotho by the Department of African Languages at the University of the Free State (UFS). The conversion into Afrikaans was also prepared by Erika Wessels. Translated text was verified by the Faculty of Communication Sciences at the CUT Free State. Logos of the CUT Free State and NLDTF, and ISBN numbers were sourced. These components were placed on the spine and back cover of the book. Library and Information Services (CUT) assisted in registering ISBN numbers for both the Litema book and manual.

Text, photographs and graphics were handed to designer Dave Campbell McKay at the end of October 2007. The present author also provided McKay with a basic concept for the design. Marlene van der Westhuizen's photographic recipe book *Delectable: Food from Rural France to Urban Cape* (2006), which is shown in image 6.33 below, matched the author's vision for the design. Van der Westhuizen's book inspired because of its minimalist, uncluttered design and the strong focus on visuals.

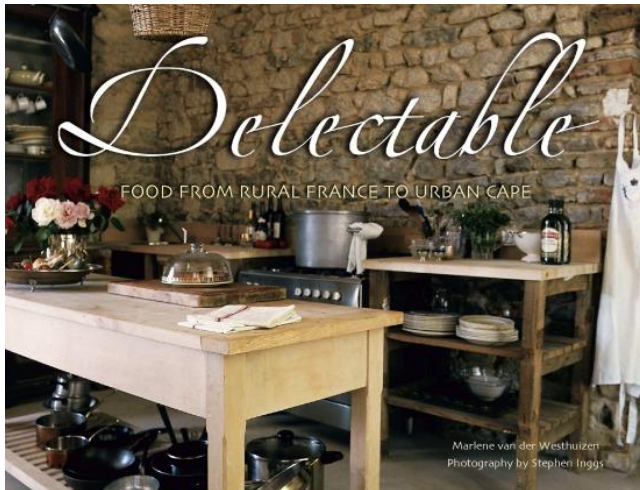


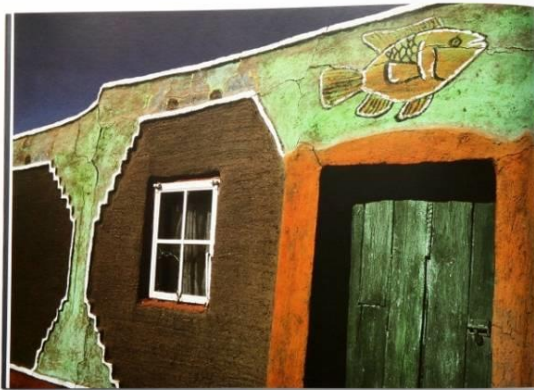
Image 6.33 Front cover of *Delectable: Food from rural France to urban Cape* by Marlene van der Westhuizen (Van der Westhuizen 2006:cover).

*Litema Mural Masterpiece* (Beyer 2008a), like *Delectable* (Van der Westhuizen 2006), comprised of medium- to full-page photographic spreads. Images were cross-referenced throughout facing (double) pages, and the subtle colour shift between successive pages aimed at linking and harmonizing the overall content. Some pages were followed by even pages comprising white backgrounds and watermarked vector patterns in black and white. An example of the latter treatment appears in image 6.34 below. Image 6.35 depicts seven (photographed) double-page spreads.



Image 6.34 Photographed double-page spread (page 64 and 65) from *Litema Mural Masterpiece* (Beyer 2008a), showing watermarked Litema pattern (Beyer 2013).





RIGHT: Paint borders in rich emerald green and ochre define the canvas as an abstract against which a monochrome dog strongly contrasts.

LEFT: Fish, butterflies and grasshoppers play leading roles in this, an artwork by Esther Mahlako.



15



ABOVE: Surrounding geometry is mirrored in an elegant circular pattern draped with the blue of the heavens.

LEFT: Aerial view.

16



RIGHT: Natural form emerges in soft greens. Actual, Ntsheng Salenge

LEFT: Do not resist! In an overcast sky, both the house decorations and the sheep appear to have dissolved themselves in the same watery tones. Witness before Christmas, when Zwane's daughter Phahla and her sister Zwane from Maseru in the South West Cape to spend their mother with the hope of becoming her teacher.



17







Image 6.35 Photographs depicting (from top to bottom) pages 14 and 15, 18 and 19, 24 and 25, 26 and 27, 34 and 35, 82 and 83, and 86/87 of *Litema Mural Masterpiece* (Beyer 2008a) (Beyer 2013).

For the cover of the book, a photograph depicting a mural by Thabsile Malinga was chosen. This image was selected because it radiated a warm and earthy, yet almost theatrical atmosphere. Font size was kept to the minimal in order not to distract from the image. The back cover and cover fold-in sections are composed with an even background in black, an extension of the tone featured in the cover photograph. Three smaller mural photographs and a bar code appear on the back, the logos of the CUT Free State and NLDTF are depicted on the spine. Image 6.36 below depicts the front cover of the book. Also shown are the spine and front fold-in sections. The back cover with fold-in section is illustrated in image 6.37.

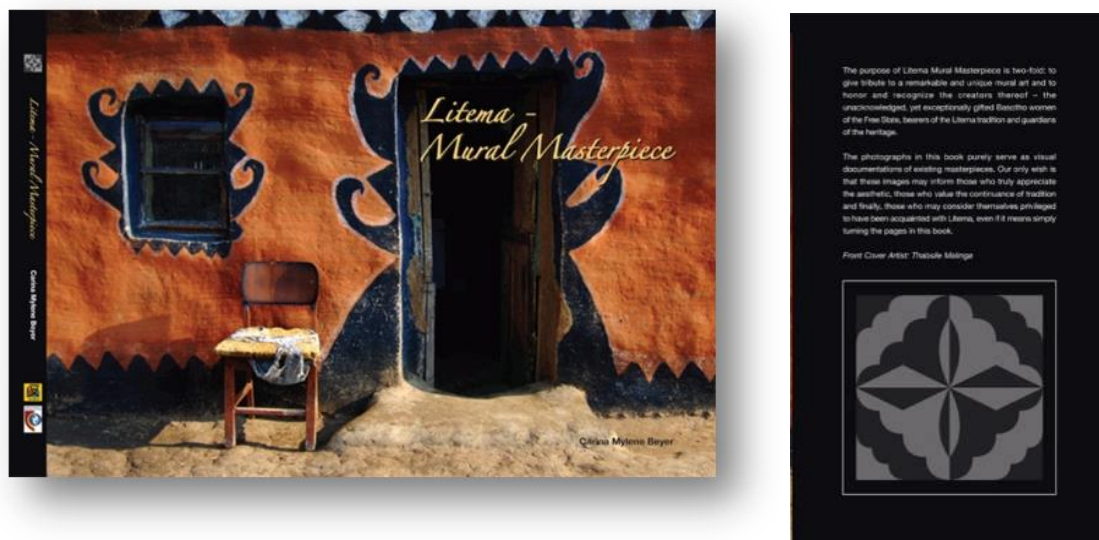


Image 6.36 Photographed front cover and spine of *Litema Mural Masterpiece* (Beyer 2008a). The front cover fold-in flap appears on the right (Beyer 2013).



Image 6.37 Photographed back cover of *Litema Mural Masterpiece* (Beyer 2008a) with fold-in section and write up on the present author (Beyer 2013).

The design of the book concluded over a period of two months. Testing and proofing of layout and content took place intermittently. In November 2007 the print-ready artwork files were handed to Oranje Printers Ltd. The manufacturing of lithographic plates followed. The present author accompanied Oranje Printers Ltd representative Jacques Jordaan to the Senekal-based printing press, to witness the production of the first set of proof prints. Perusal of these, however, determined that definition and brilliance was lacking, and a decision was made to produce a new set of lithographic plates using a higher dot-per-inch count. In the interim, the cover (lettering) of the book was being embossed by a third-party in Johannesburg. Printing commenced throughout the next two months and in February 2008, the School of Design Technology and Visual Art (CUT) took receipt of 3000 *Litema Mural Masterpieces*.

*Litema Mural Masterpiece* (Beyer 2008a) was launched during a small ceremony in the CUT Free State main campus library, on the 18th of April 2008. The occasion, which was well-attended, was broadcast by local radio station Radio Oranje and reported on by the *Volksblad* newspaper. Figure 6.19 shows a photographic insert in the *Volksblad* which appeared on the 21st of April 2008. The present author is depicted next to a photograph of a mural by Litema artist Fakazile Bellinah Khanuka. The depicted artwork forms part of a photographic installation currently on exhibition at the Bloemfontein international airport. A transcript of the news article appears in Appendix D.





Figure 6.19 *Volksblad* newspaper clipping depicting the present author adjacent to a photograph of a mural by Fakazile Bellinah Khanuka. The article appeared in the *Volksblad* on the 21<sup>st</sup> of April 2008 (*Volksblad* 2008:6).

The CUT website (CUT Free State 2008) responded to the launch with the following commentary:

*Litema - Mural Masterpiece*”, a book by Carina Beyer about mural art on Basotho homes and published by the School of Design Technology and Visual Art at the Central University of Technology, Free State (CUT), was launched on Friday, 18 April 2008. The book illustrates the practice of Litema with a series of beautiful photographs and informative text. In recent times the School of Design Technology and Visual Art received several awards for research, community service activities, and related projects. One of the awards was from the Lotto Distribution Fund for their Litema project. Litema (pronounced “deethema”) is a home decorating practice, unique and indigenous to the Eastern Free State and Lesotho. As such, Litema refers to the tradition whereby Basotho women decorate their homes once the men have completed the building process. This practice is dying out due to urbanisation and the move from traditional homes to current plastered homes. The aim of the project is to record current Litema practices and so preserve our regional cultural heritage. Carina Beyer, a previous part-time lecturer in Photography, travelled about 20 000 kilometres over a period of five years and took more than 2000 photographs to produce two books and several smaller items as part of the project. Her photographs and work about this project appeared in several magazines and news reports.

Image 6.38 depicts a photograph of the present author with *Litema Mural Masterpiece* (Beyer 2008a). The photograph is extracted from a later article which appeared on the 2<sup>nd</sup> page of the *Huis en Tuin* supplement of the *Volksblad* newspaper on September 6, 2008. A transcript of the latter feature is placed in Appendix D.



Image 6.38 Photograph of the present author during the launch of *Litema Mural Masterpiece*. The photograph, taken by Johan Roux, appeared in the *Huis en Tuin (Volksblad)* on 6 September 2008. Image courtesy of the *Volksblad* (Volksblad 2008:2).

In March 2008, a month prior to the launch of the publication the present author visited the study area in order to present artists with copies of the book and personally thank them for the role they played in not only the success of the book, but also the success of the *Revival of Litema* project. Other members of the community received books. The response from artists was positively overwhelming. Neighbours, friends and family proudly assembled to admire and comment on the book. The photographs in image 6.37 show some of the artists with their books, these in some instances opened to the pages which depict their murals. Unexpected rains prevented the author from reaching three farms (Driedeel/Aasvoëlkrans, Daantjiesburg and Siloe) located in areas behind Platberg, between Harrismith and Vrede. Books were posted to these artists. In instances where copies were not hand-delivered to farm owners, they were sent via the post. In June 2010, the present author visited the artists once more. More books were distributed and artists were given photographs taken during the author's previous (2008) visit. More photographs were taken. A selection of photographs appear on the following page, in image 6.39.





Image 6.39 Litema artists with *Litema Mural Masterpiece* (Beyer 2008a), the publication in which their Litema designs and some of the artists are portrayed. These photographs were taken during the distribution of books in 2008 and 2010 (Beyer 2008,2010).

In yet another milestone for the CUT Free State and in particular for the *Revival of Litema* project, Litema books were sent to approximately 500 libraries across Africa. Over the next two years books and manuals were disseminated amongst CUT Free State conference attendees, important visitors and delegates. Recipients responded with visible appreciation and admiration. The illustrated book, *Litema Mural Masterpiece* (Beyer 2008a) is placed in Appendix F.



### 6.5 The Production of a Design Manual – *Litema Mural Masterpiece ~ A Design Manual*

The design manual would supplement the illustrated book, as added educational component. It would comprise of a collection of graphically-rendered Litema patterns, these reproduced from photographs of Litema murals recorded by the present author between 2002 and 2008. The idea was that the manual would stimulate artists, practitioners and students of design, and Litema artists alike. Demonstration of the traditional four-square Litema pattern construction would ideally prompt the application of this novel way of composing. The manual is also aimed at those who wish to apply the Litema designs, yet cannot access the information online. Rural communities are often deprived of electronic and telecommunication infrastructures and potential Litema artists, or those who wish to re-familiarize themselves with the practice, may not have access to this information in any other way. A printed manual would allow for easy, personalized distribution. Much like Benedict Mothibe's (1976) *Litema* booklet, the manual would constitute an attempt at preserving these designs of their time.

The design of the Litema manual commenced in November 2007, shortly after completion of the layout of the illustrated book. Preliminary work on the graphics component had begun in May 2007. The latter process involved the conversion (or vectorization) of photographed Litema patterns into vector graphics. As stated in the NLDTF/CUT Funding Proposal (2003), the project committed itself to involving Basotho learners. This intention was motivated by the realization that many young Basotho learners were unfamiliar with the customary practice. By highlighting both the cultural and design value, students would hopefully become inspired and find application for the practice in their own work and community. Fitting the latter profile and consequently tasked with generating these vector patterns, were 2nd year Graphic Design students of the School of Design Technology and Visual Art (CUT), under the supervision of lecturer Olutunmise Ojo. Students were briefed on the task by means of a Power Point presentation. The presentation comprised of mural photographs by the present author as well as patterns collected by Mothibe and National Teachers Training College of Lesotho students in 1976. The technique used for creating a symmetrical Litema was demonstrated with the schematic depicted in figure 6.20 below. Students had to produce their work using Corel Draw design software. Students' work had to conform to the dimensions and layout of the standardized design template, which is shown in figure 6.21. Examples of work generated by students are shown in figure 6.22. Ninety original Litema designs were vectorized.

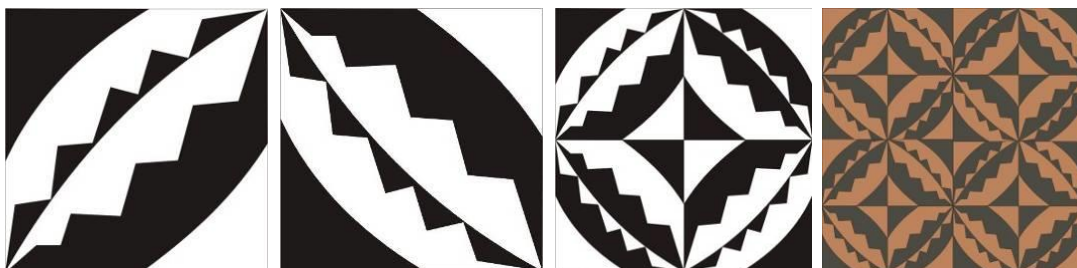


Figure 6.20 Diagram demonstrating the construction of a 4-square mural pattern. The mural pattern is by Litema artist Malefu Martha Moloi (Beyer 2007).

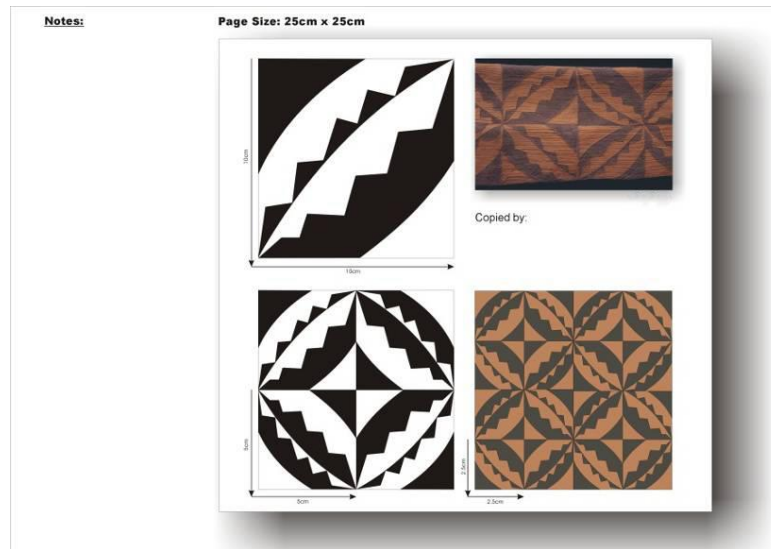


Figure 6.21 Assignment brief (template) with size and layout specifications. The pattern depicted was created by artist Malefu Marth Moloi (Beyer 2007).

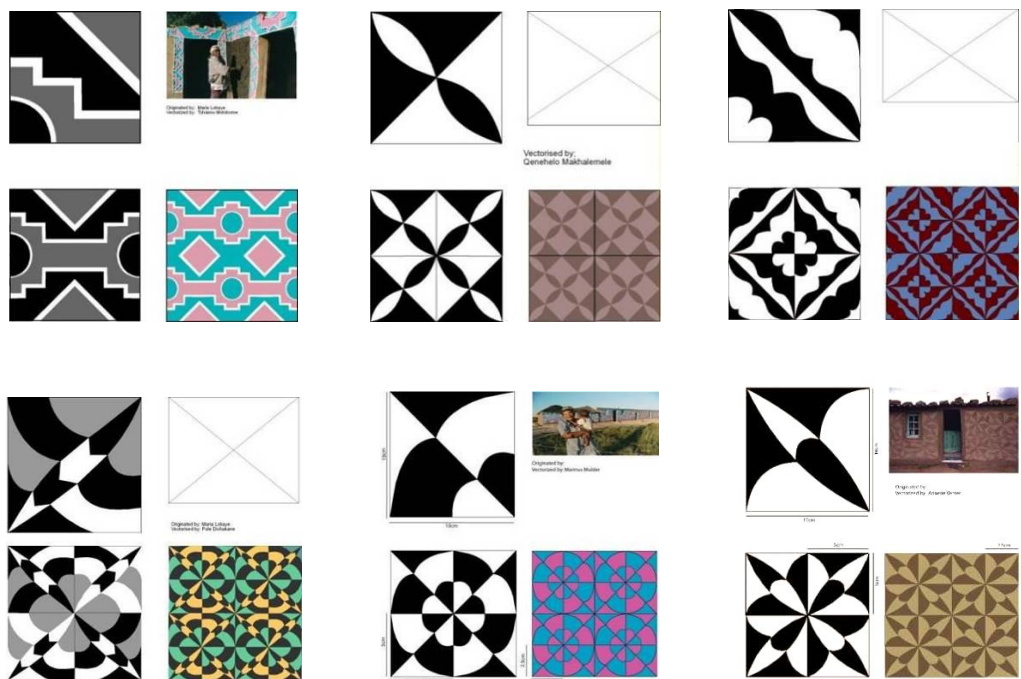
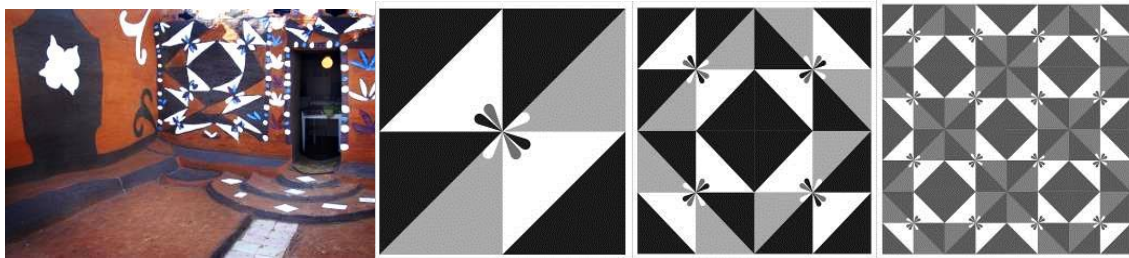


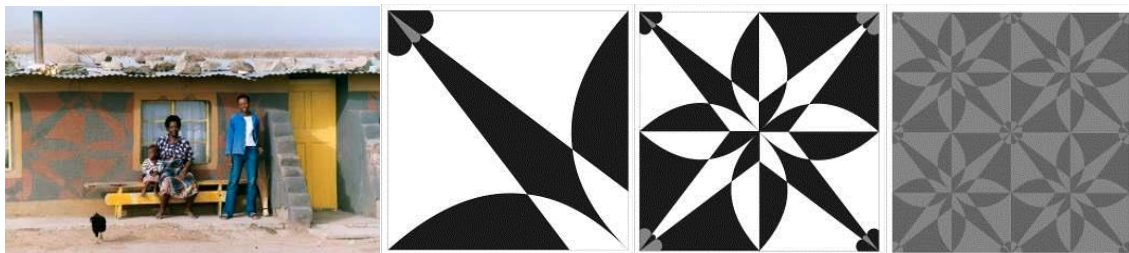
Figure 6.22 Litema graphics created by (f.l.t.r., top to bottom) Tshiamo Motshome, Qenehelo Makhalemele, Keamogetse Modisapudi, Pule Dichakane, Marinus Mulder and Annerie Venter (CUT Free State 2007).

To adhere to standard, graphics had to undergo refinement and in some instance re-formatting. Annerie Venter, a 2nd year student involved in the vectorization project, continued to redraw and rasterize the designs completed by the students. Graphic designer Dave McKay arranged these into schematics comprising four components each: first the relevant mural photograph, then the basic one-square motif, thereafter a 4-square pattern and finally a 16-square pattern (or design). 24 pages of the 35-page manual comprises of Litema graphics. Limited space resulted in only 72 of the 90 vectorized Litema patterns being used. The type of

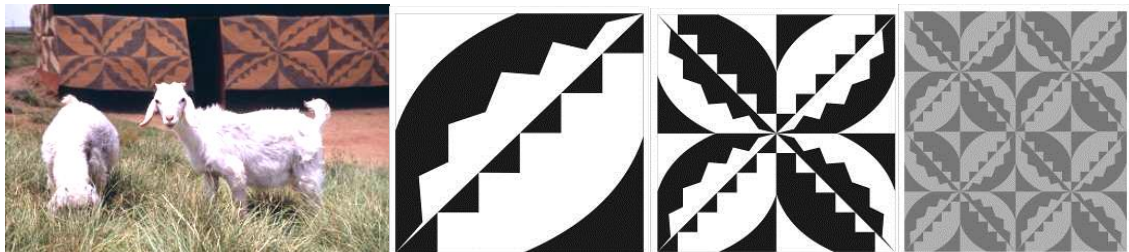
graphics selected followed no certain pattern; however, the present author did make an effort to include mural designs of artists who did not feature as prominently, or not at all, in the illustrated book. Figure 6.23 below depicts the collection of patterns comprised in the manual. Note that mural photographs in this section appear in colour. The content of the design manual, with exception of the cover, was produced in greyscale. Here the names of artists are accompanied by the names of the farms they reside on, as well as the dates on which designs were recorded. In the design manual, neither dates nor farm names are given. Two sample pages from the manual follow in image 6.40.



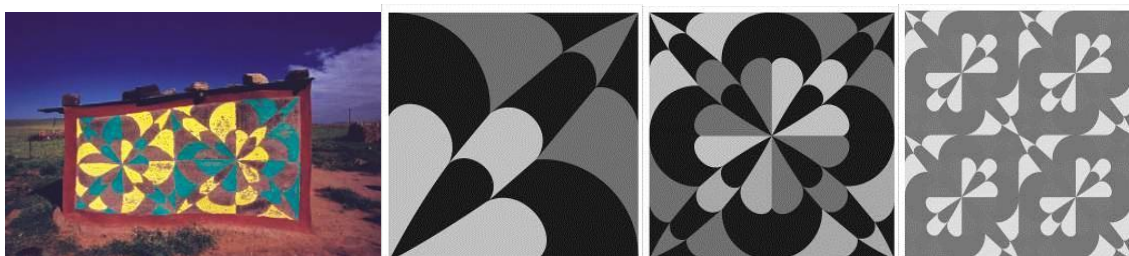
Artist: Modiehi Clementina Seselinyana. Farm Sterkwater. January 2007.



Artist: Malitaba Elizabeth Tshabalala. Farm Waaiwater. April 2003.

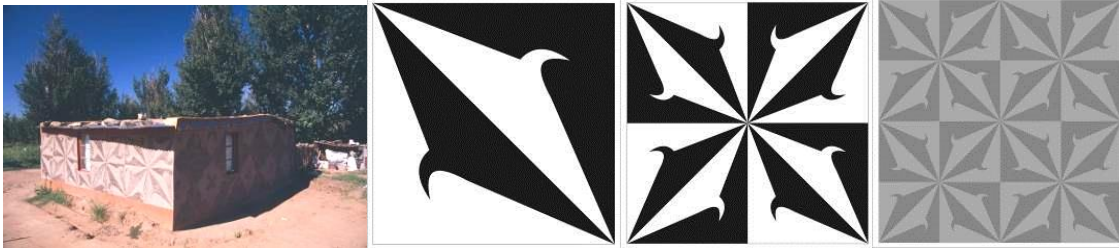


Artist: Malefu Martha Moloi. Farm Eerste Geluk. January 2007.

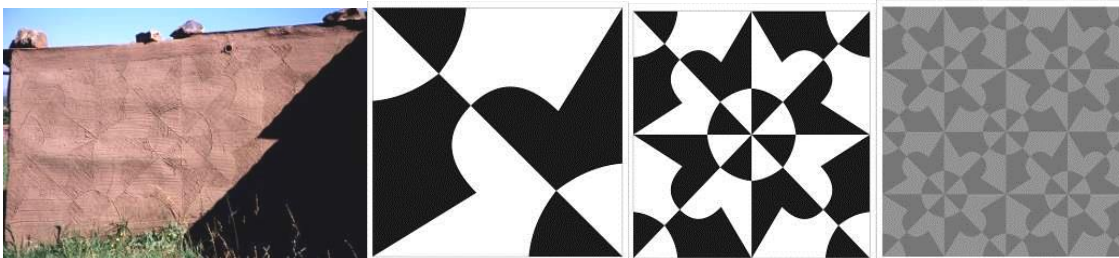


Artist: Melita Koekie Tshabalala. Farm Swartfontein. January 2007.

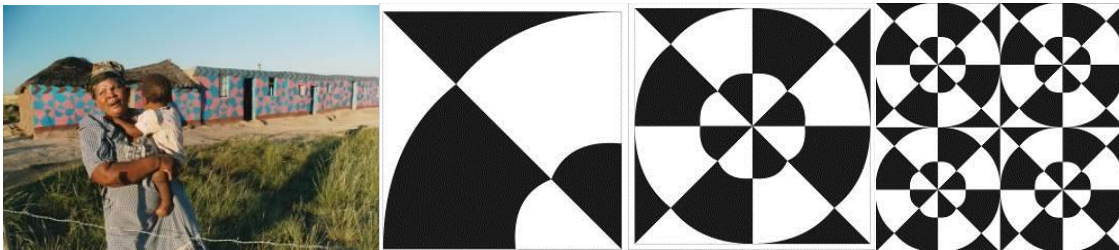




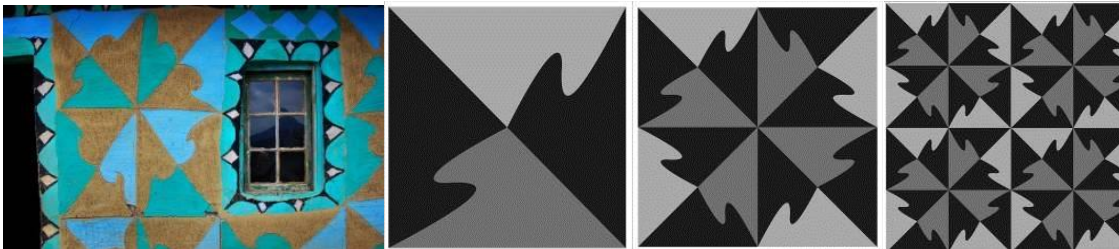
Artist: Annah Tselane Seselinyana. Farm Sterkwater. January 2007.



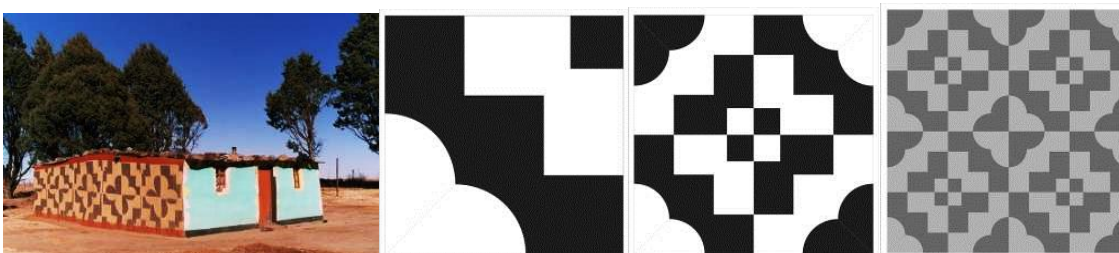
Artist: Unknown. Farm Sterkwater. January 2007.



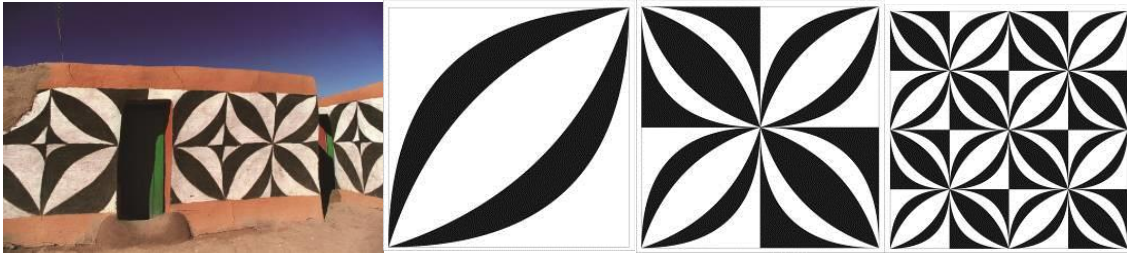
Artist Minah Mama (Radebe) Moloi. Farm Gryskop. June 2003.



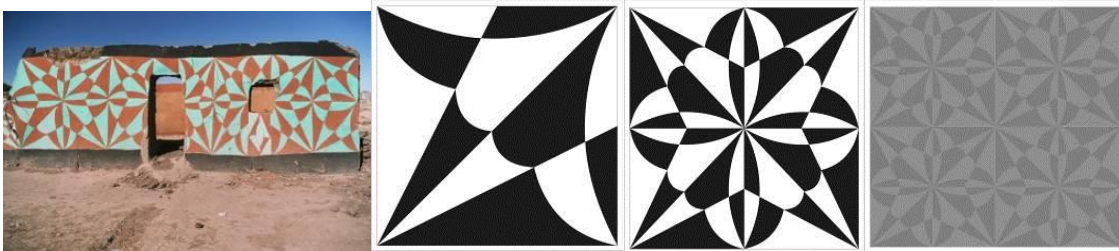
Artists: Mosila Kesuna Moekona & Bongiwe Tryphina Msimanga. Farm Daantjiesburg. September 2007.



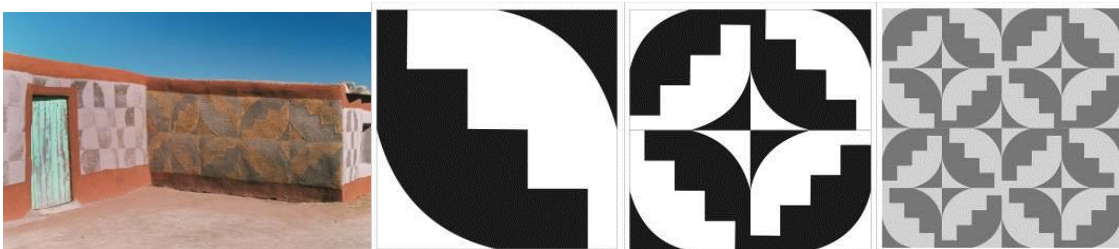
Artist: Josephina Ndlovu. Farm Bowfarm. September 2004.



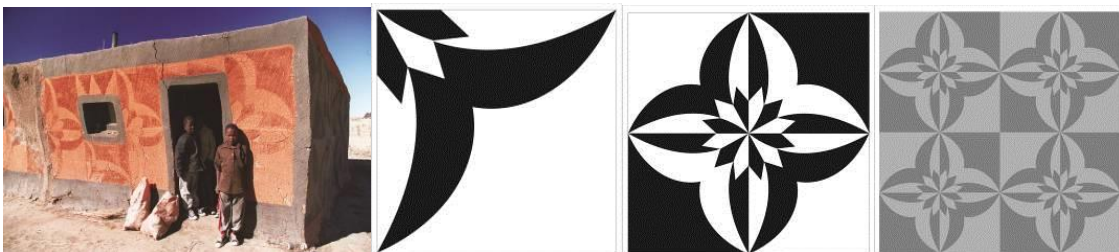
Artist: Lucy Tshabalala. Farm Skaapplaas. September 2004.



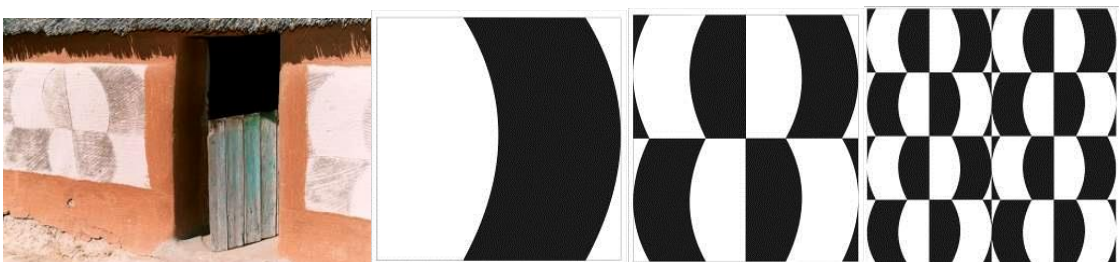
Unknown artist. Farm Skaapplaas. September 2004.



Artist: Rebecca Moloi. Farm Skaapplaas. September 2004.

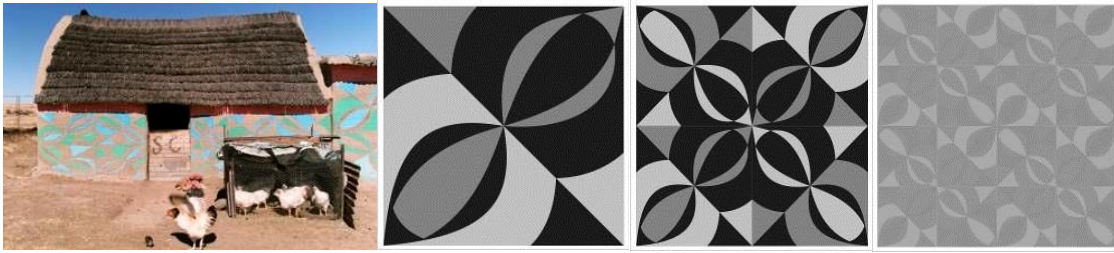


Artist: Josephine Shabangu. Farm Skaapplaas. September 2004.

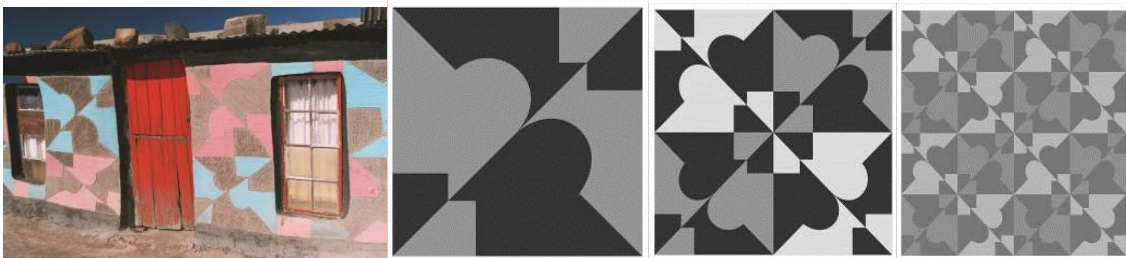


Artist: Rebecca Moloi. Farm Skaapplaas. September 2004.

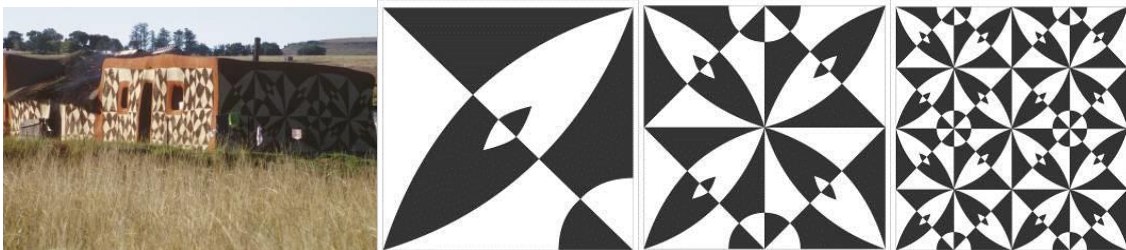




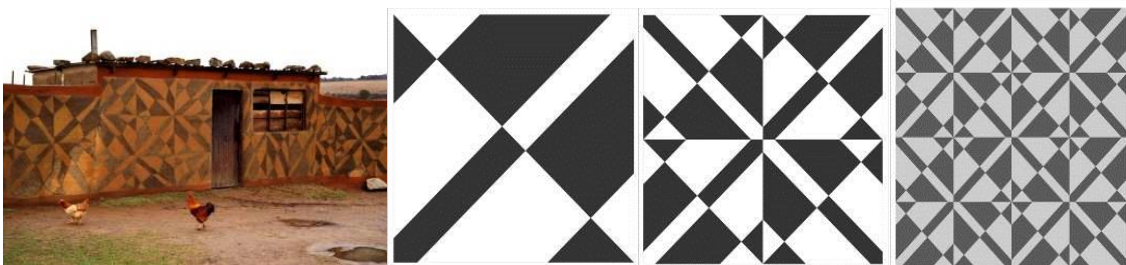
Artist: Mamhlolo Francinah Mofokeng. Farm Skaapplaas. September 2004.



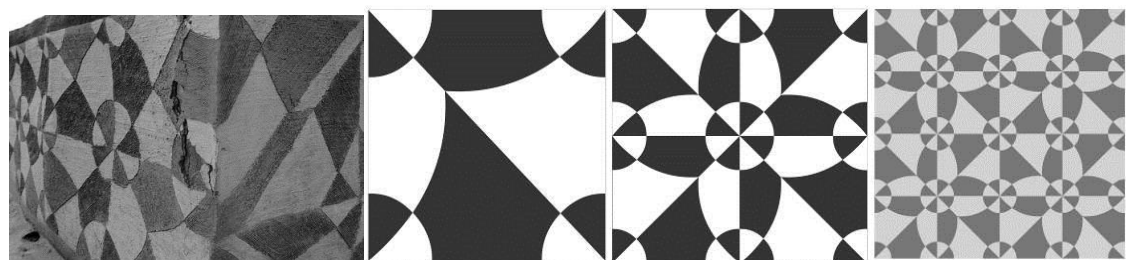
Artist: Chrestina Maria Mofokeng. Farm Gryoskop. September 2004.



Artist: Mathapelo Alinah Mahlaba. April 2005.

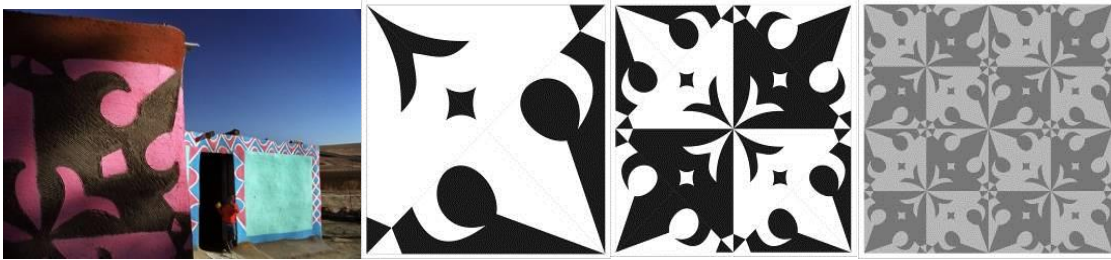


Artist: Paulina Sibeko. Farm Siloam. September 2002.

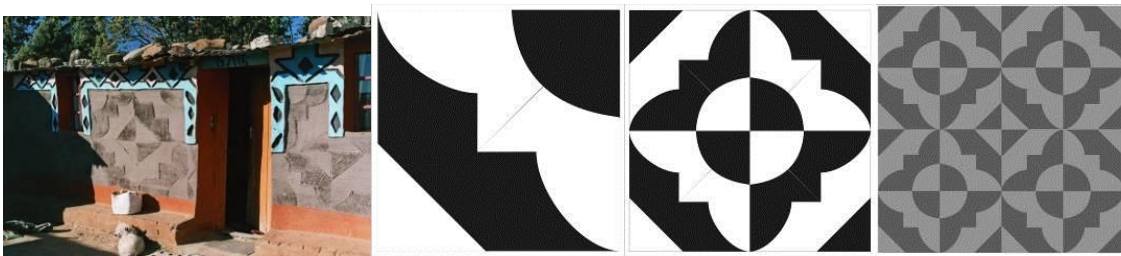


Artist: Paulina Sibeko. Farm Siloam. September 2002.

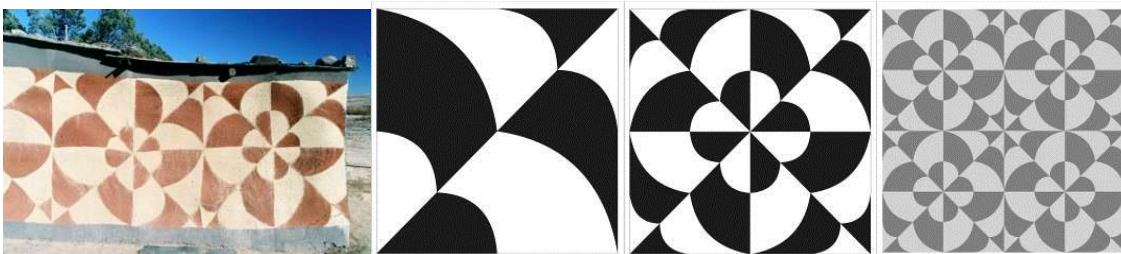




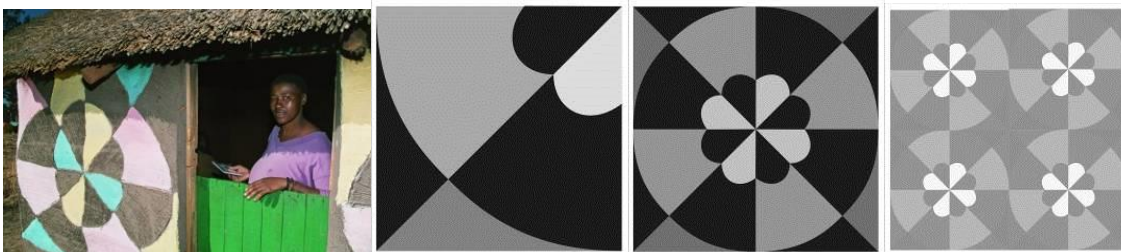
Artists: Lucy & Katy Tshabalala. Farm Bowfarm. September 2004.



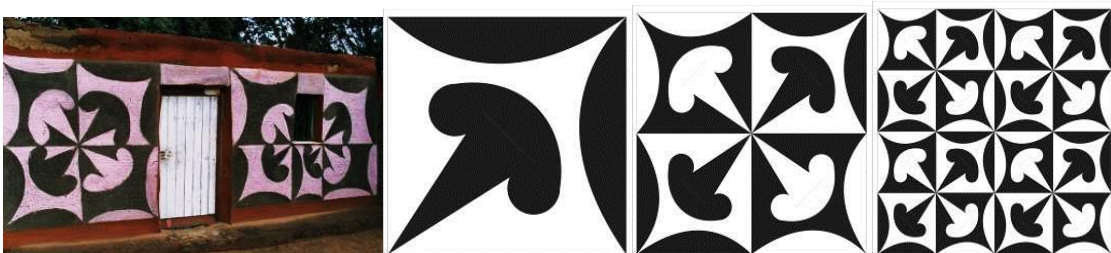
Artist: Maria (Makhanya) Mashinini. Farm Bowfarm. September 2004.



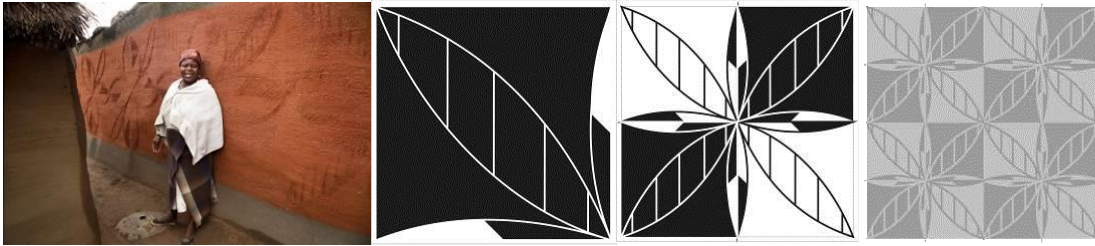
Artist: Beauty Maseko. Farm Bowfarm. September 2004.



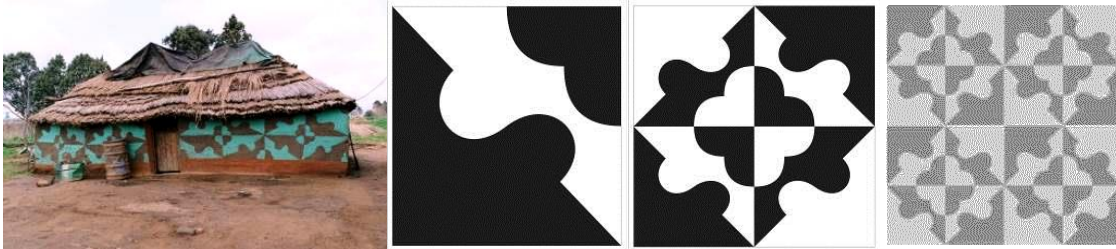
Artist: Tono Mabula. Farm Bofarm. September 2004.



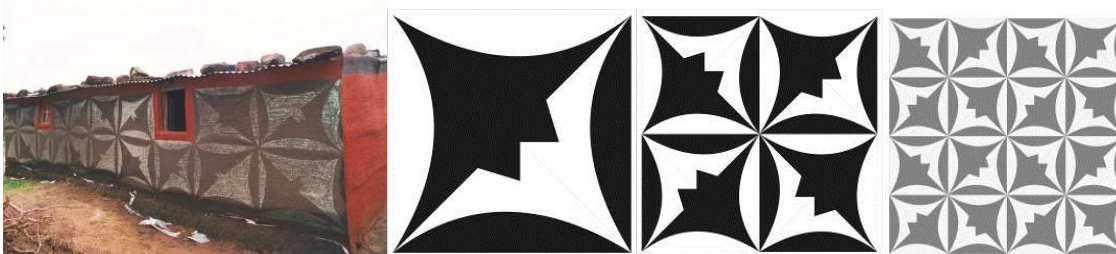
Artist: Josephina Ndlovu. Farm Bowfarm. September 2002.



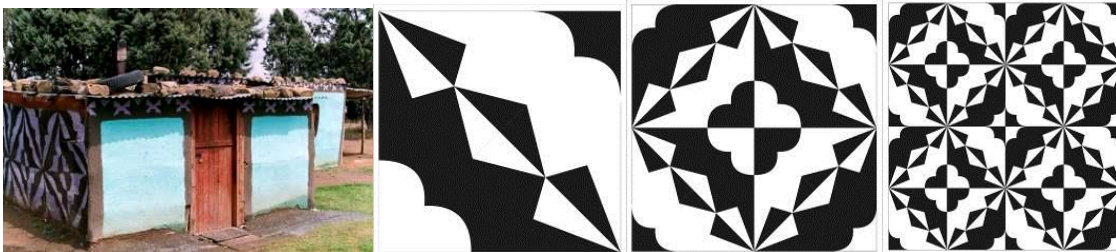
Artist: Mmathabiso Maria Lakatje. Farm Bowfarm. September 2002.



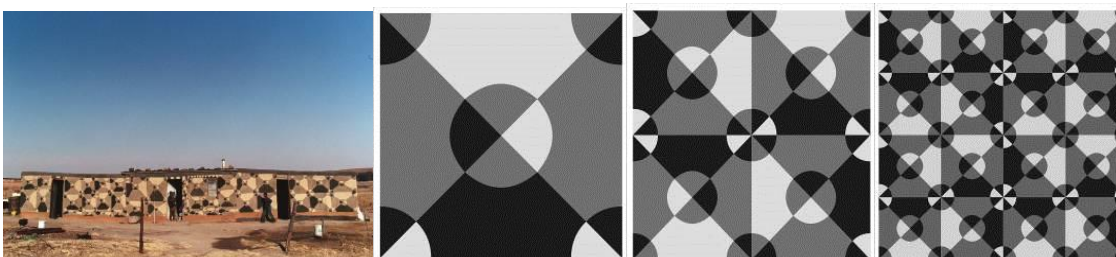
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Artist: Beauty Maseko. Farm Bowfarm. September 2002.

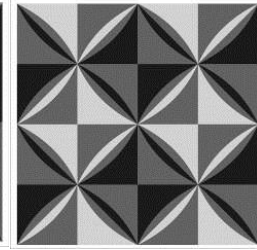
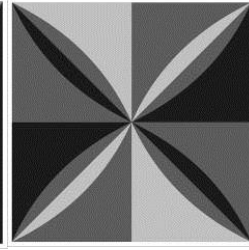
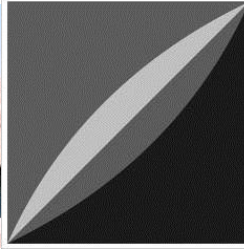


Artist: Josephina Ndlovu. Farm Bowfarm. September 2002.

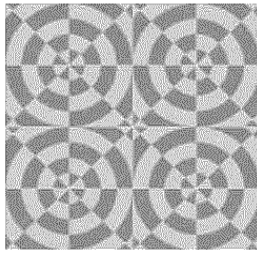
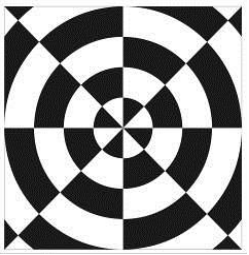


Artist: Katrina Mahlaba. Farm Siloam. September 2004.

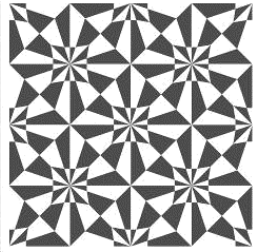
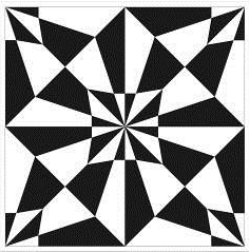
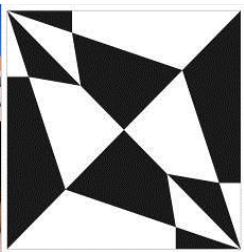




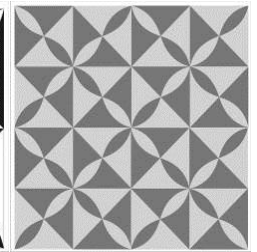
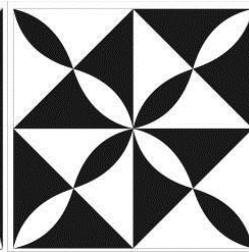
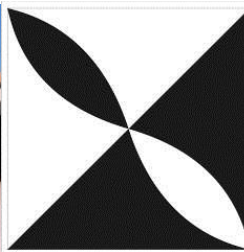
Artist: Topsy Mahlaba. Farm Siloam. September 2004.



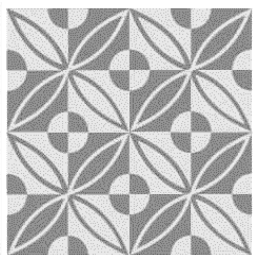
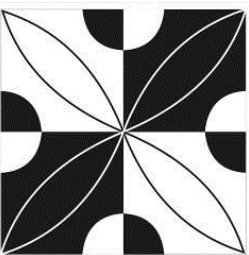
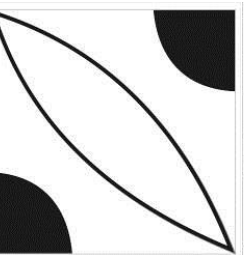
Unknown artist. Farm Siloam. September 2004.



Artist: Andrina Motloun. Farm Siloam. September 2004.

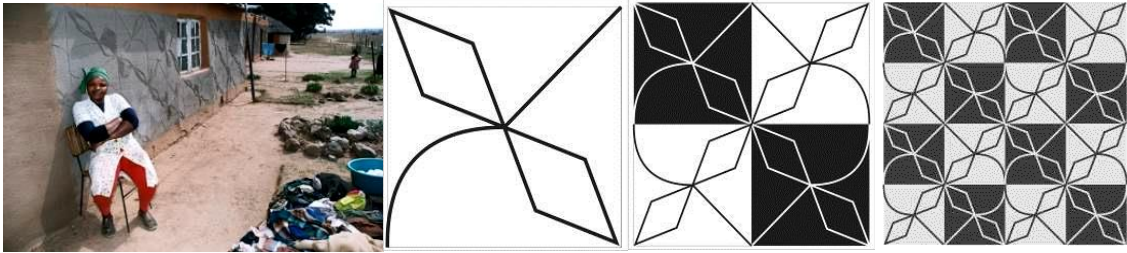


Artist: Andrina Motloun. Farm Siloam. September 2004.

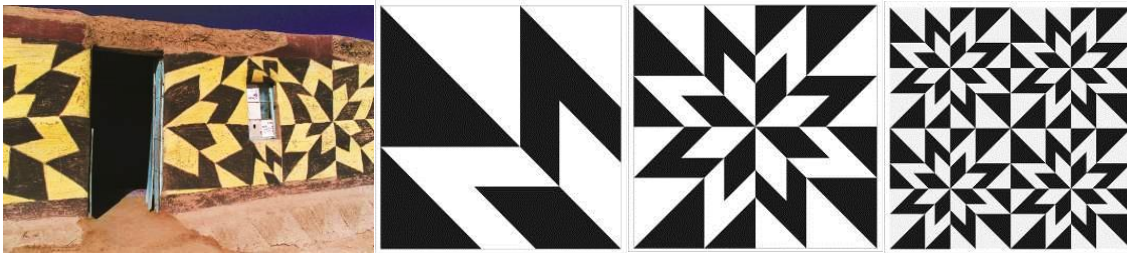


Artist: Elisa Mofokeng. Farm Landgoed. August 2002.

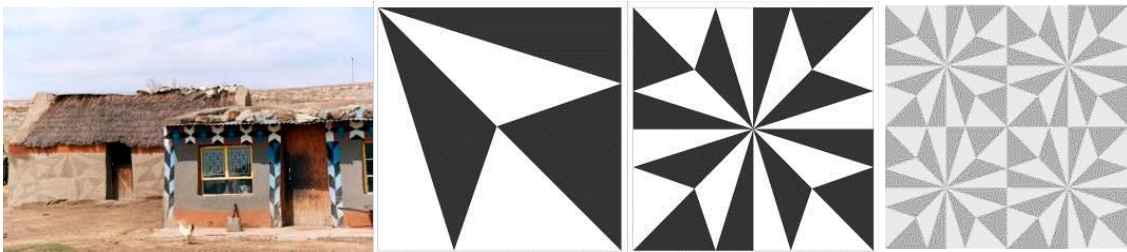




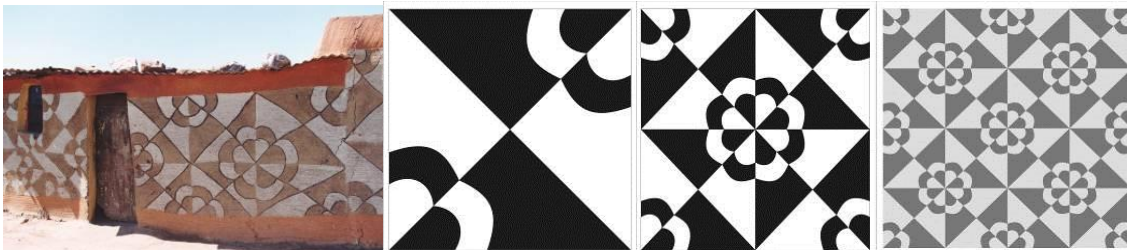
Artists: Nnini Paulina Mosia & Feitjie Mosia. Farm Landgoed. August 2002.



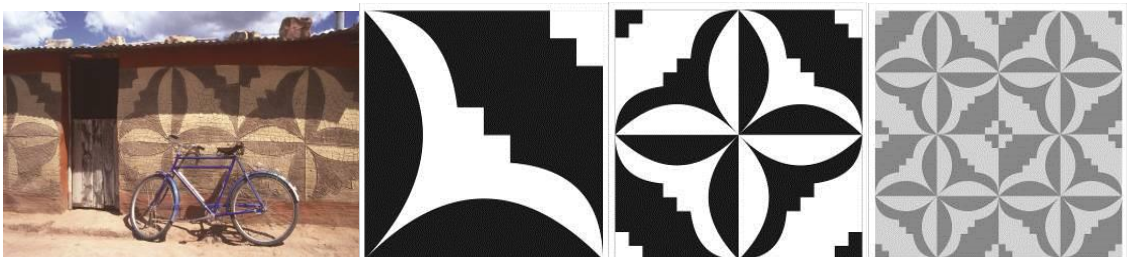
Artist: Mama Minah (Radebe) Moloi. Farm Gryskop. September 2004.



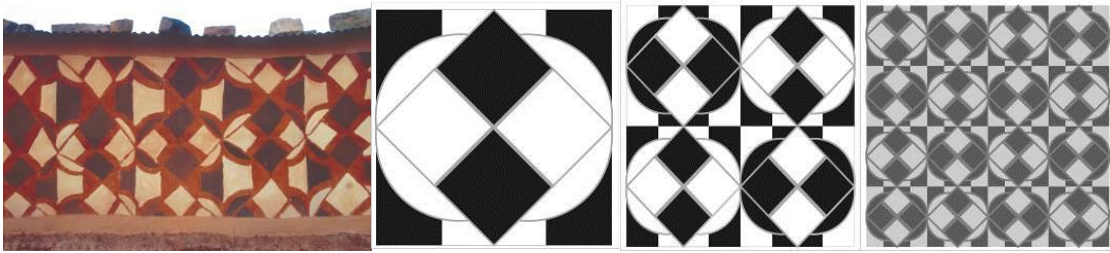
Artist: Malitaba Elizabeth Tshabalala. Farm Waaiwater. September 2002.



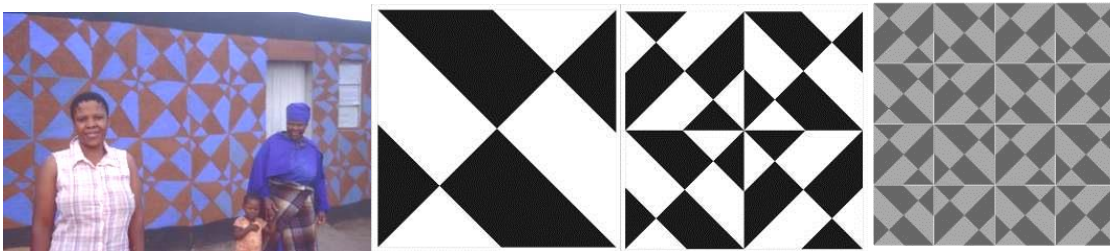
Unknown artist. Farm Skaaplaas. January 2003.



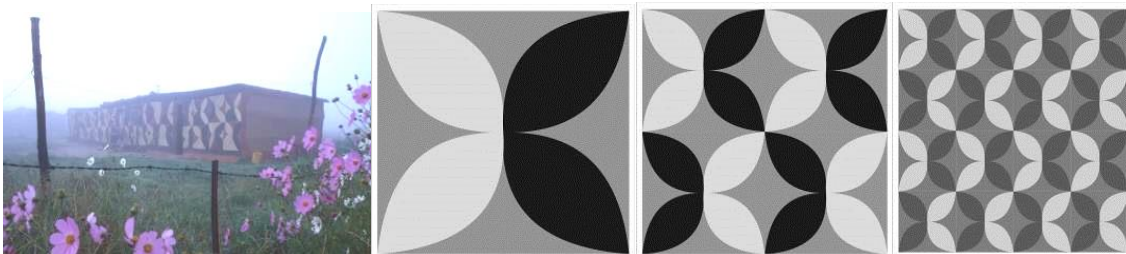
Artist: Mamane Ndaba Lydia Mashinini. Farm Waaiwater. April 2005.



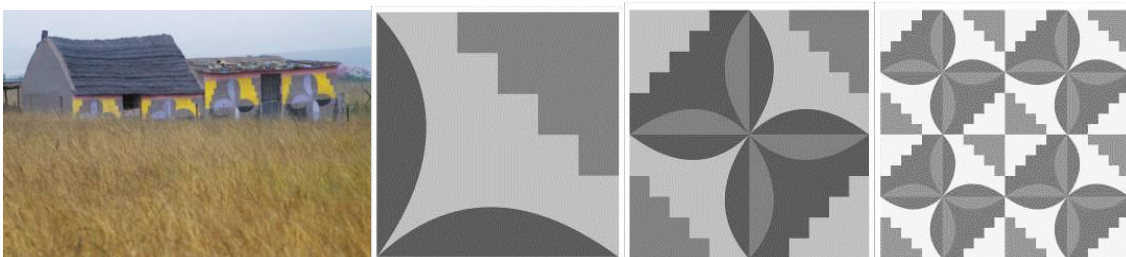
Unknown artist. Farm Siloam. April 2005.



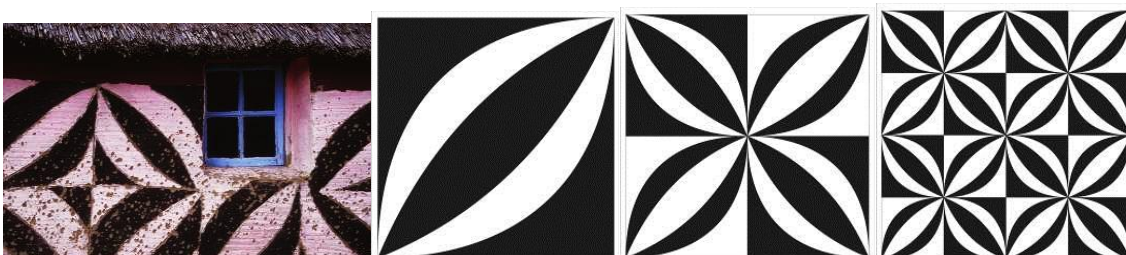
Artists: Lettie Moloi & Liesberth Molakeng. Farm Siloam. April 2005.



Artists: Selina (Makubu) Mompi & Topsy Mahlaba. Farm Siloam. April 2005.

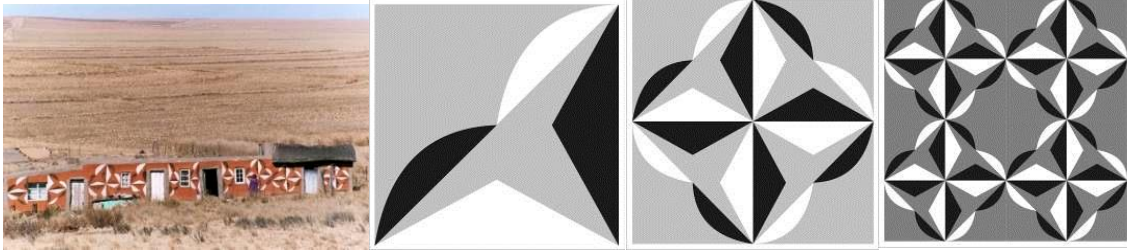


Artist: Mamhlolo Francinah Mofokeng. Farm Gryskop. April 2005.

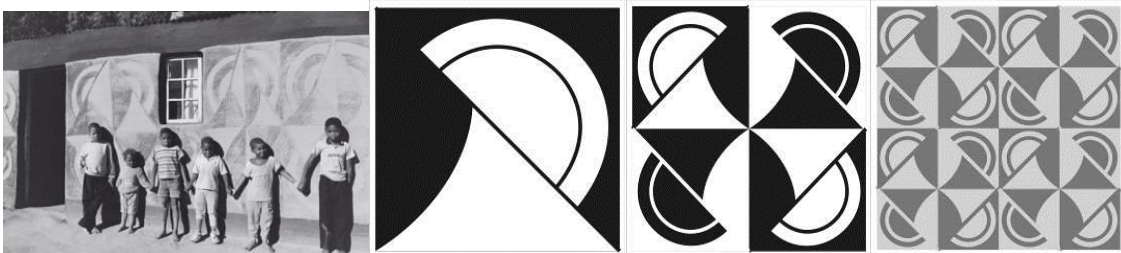


Artist: Mama Minah (Radebe) Moloi. Farm Gryskop. April 2005.

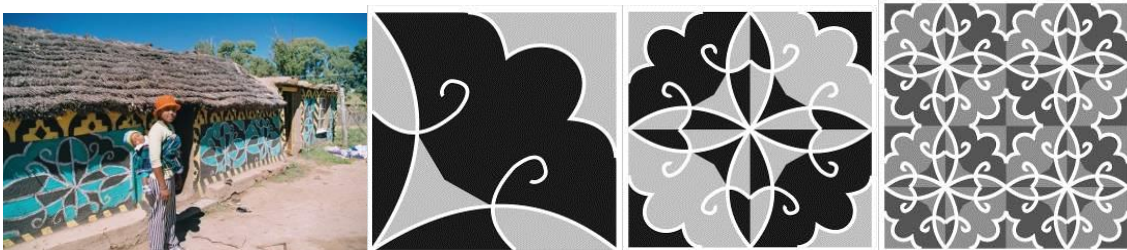




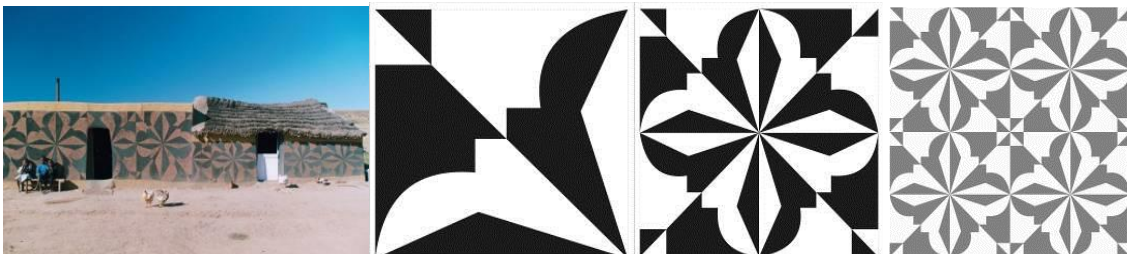
Artist: Martha Mabizela. Farm Gryskop. September 2004.



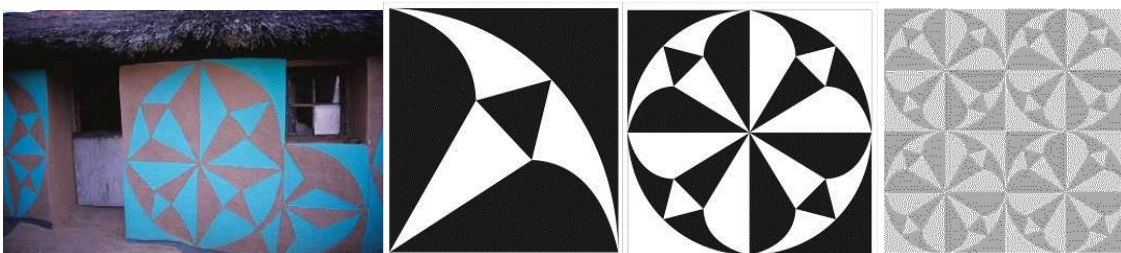
Artist: Nnini Paulina Mosia. Farm Landgoed. April 2003.



Artist: Ntombizodwa Christina Khambule. Farm Waaewater. April 2003.

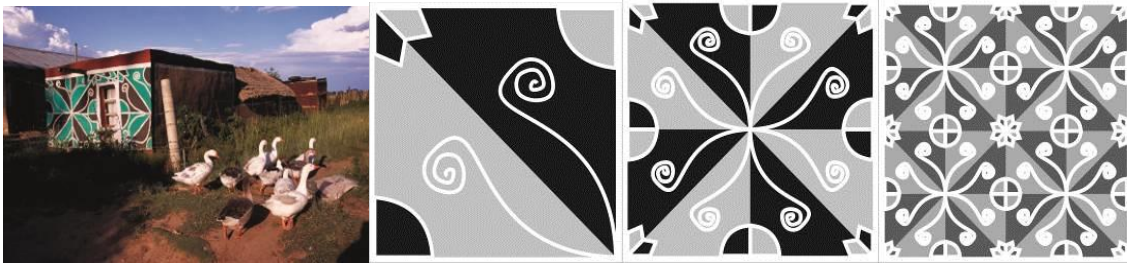


Artist: Fihliwe Juliet Tshabalala. Farm Waaewater. April 2003.

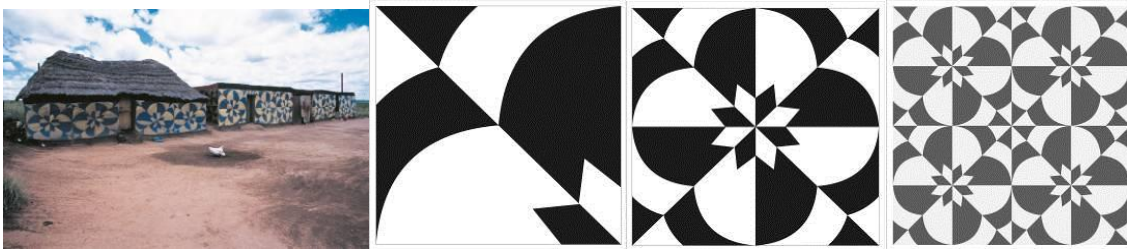


Artist: Koko Belina Dhlamini. Farm Waaewater. January 2007.

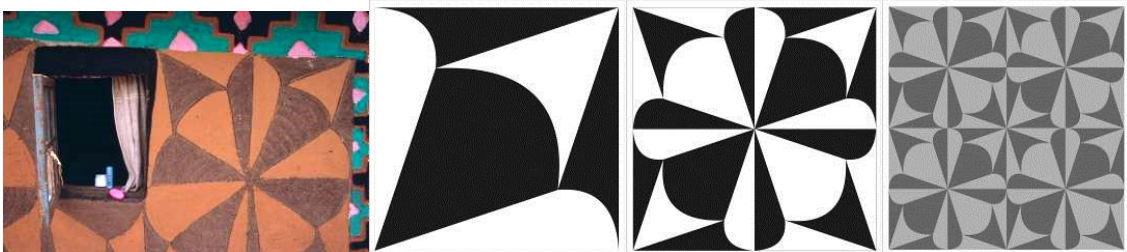




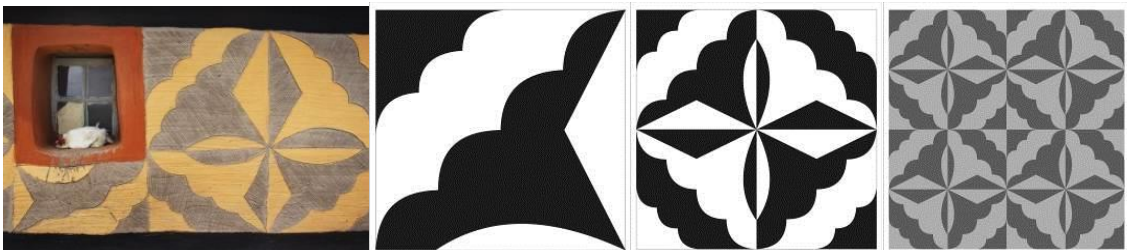
Artist: Ntombizodwa Christina Khambule. Farm Waaiwater. January 2007.



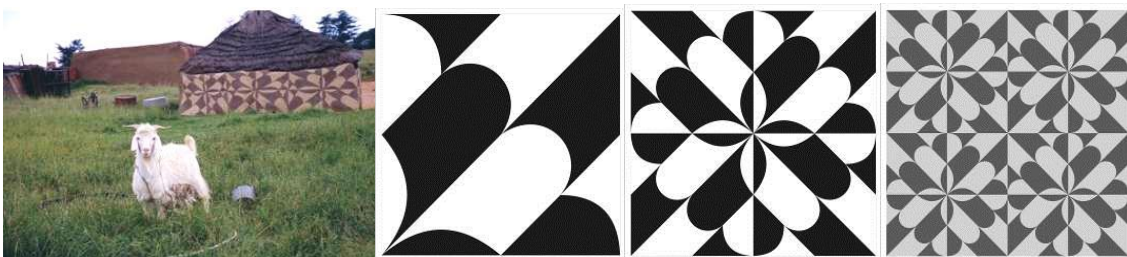
Unknown artist. Farm Skaapplaas. January 2007.



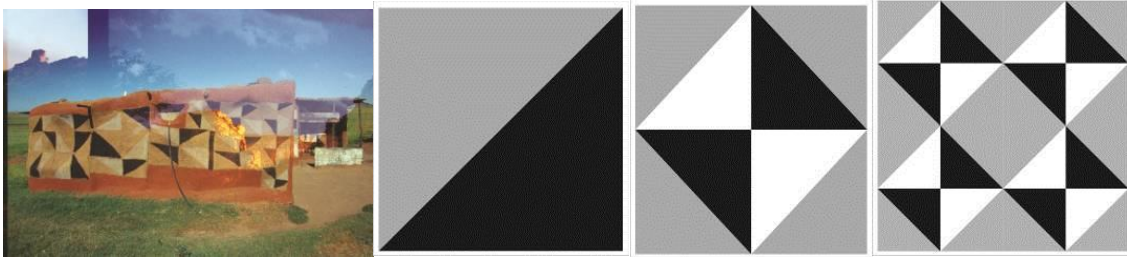
Artist: Emily Mofokeng. Farm Skaapplaas. January 2007.



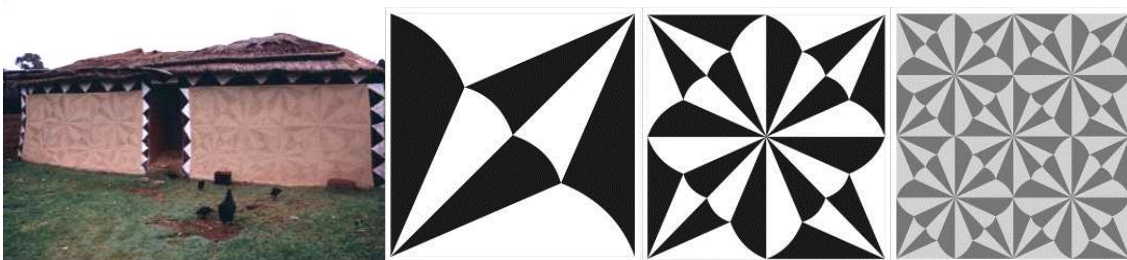
Artist: Malefu Martha Moloi. Farm Eerste Geluk. January 2007.



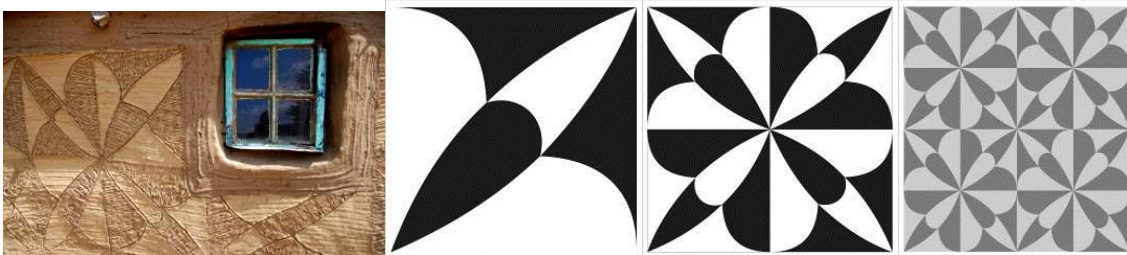
Artist: Malefu Martha Moloi. Farm Eerste Geluk.



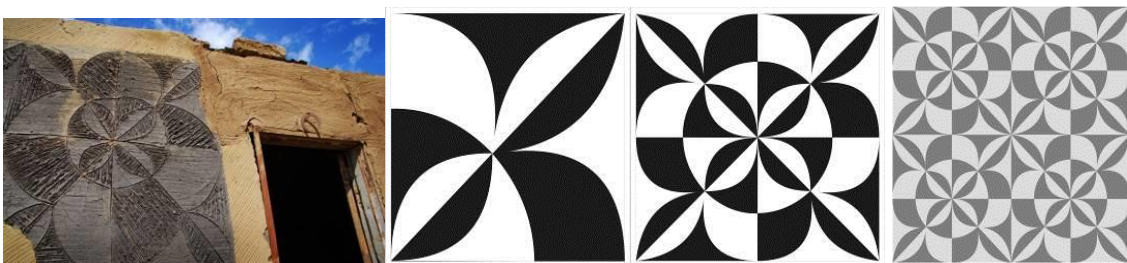
Unknown artist. Farm Swartfontein. January 2007. (double exposure)



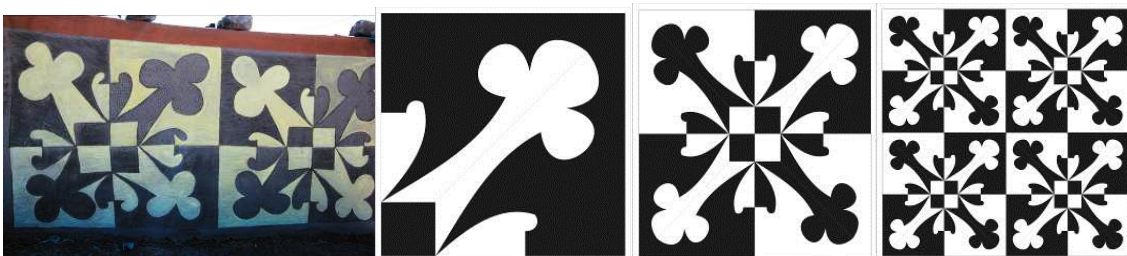
Artist: Violet Esther Morajane. Farm Daantjiesburg.



Artist: Jumima Thembi Mazibuko. Farm Wesselsvlei. September 2007.

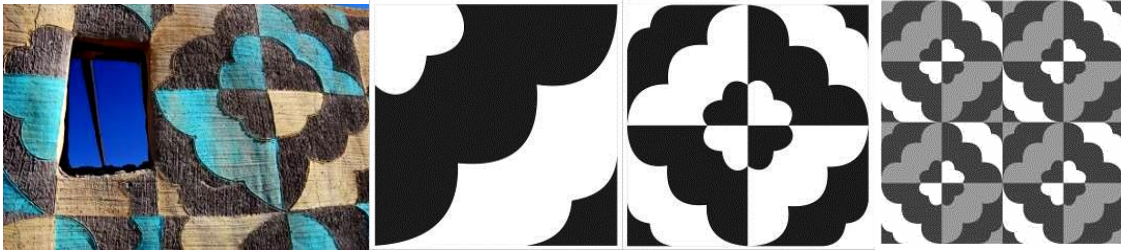


Artist: Nomgqibelo Monareng. Farm Wesselsvlei. September 2007.

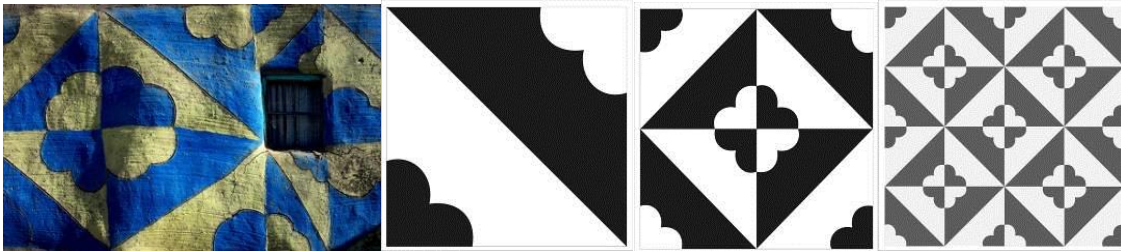


Artist: Masesi Elizabeth Motaung. Farm Cornelia. September 2007.

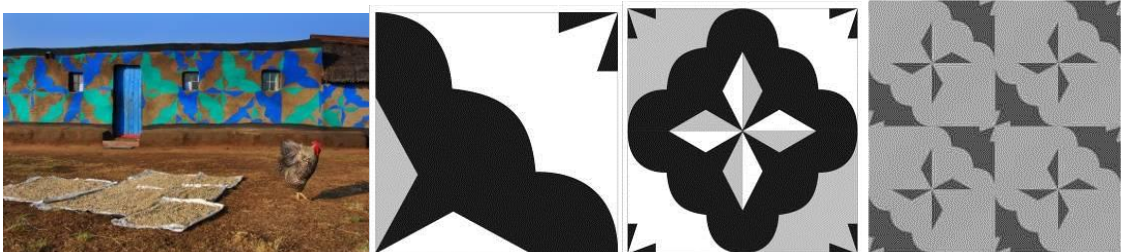




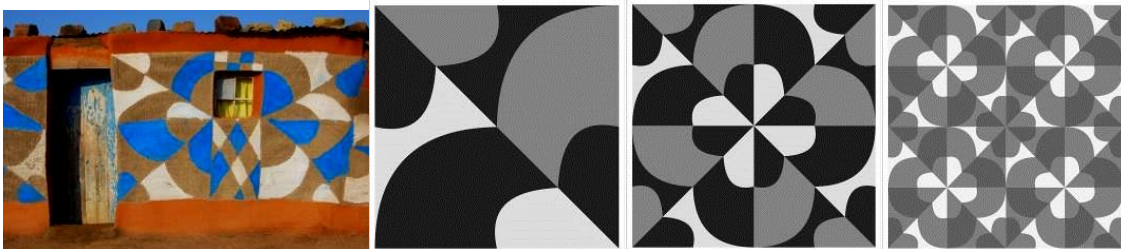
Artist: Lucy Vilakazi. Farm Gryskop. September 2007.



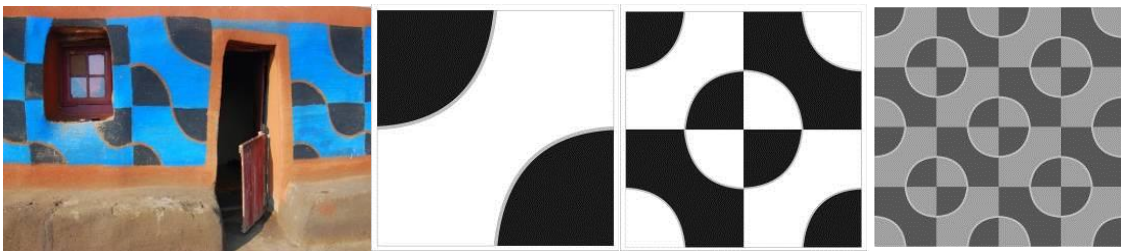
Artists: Rebecca & Bellina Moloi. Farm Gryskop. September 2007.



Artist: Puseletso Roselinah Molaba. Farm Swartfontein. September 2007.

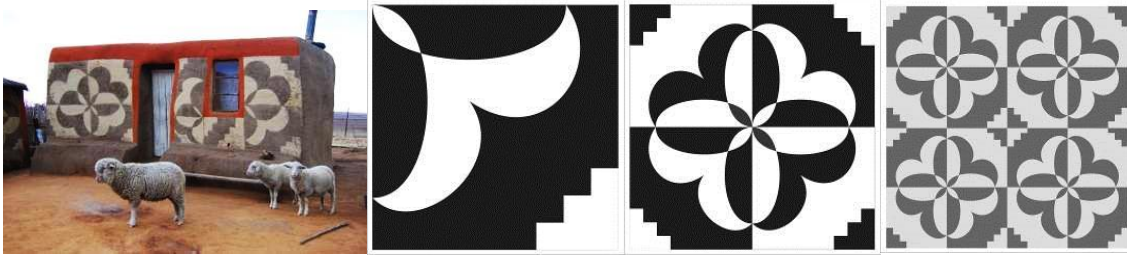


Artist: Melita Koekie Tshabalala. Farm Swartfontein. September 2007.

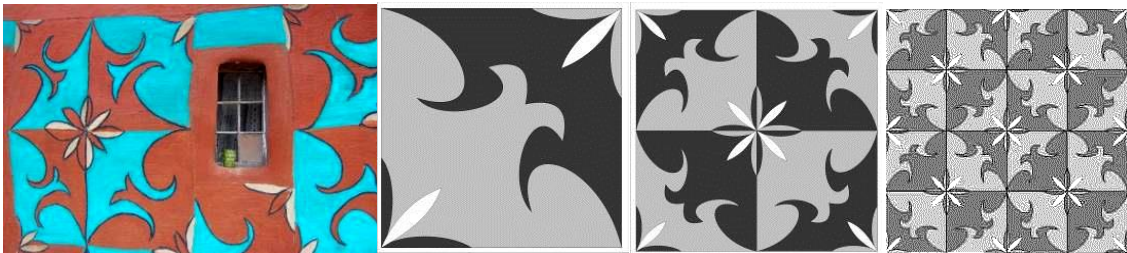


Artist: Namhumane Emily Kumalo. Farm Swartfontein. September 2007.

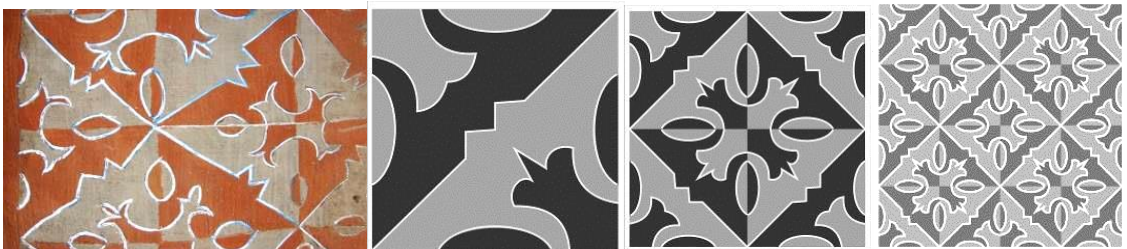




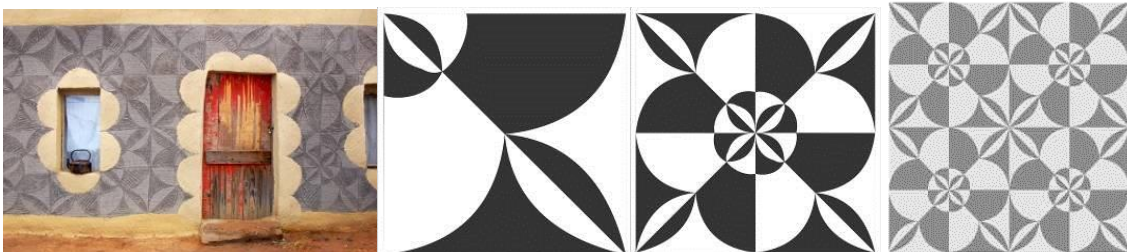
Artist: Jesie Zwane. Farm Rooikop. September 2007.



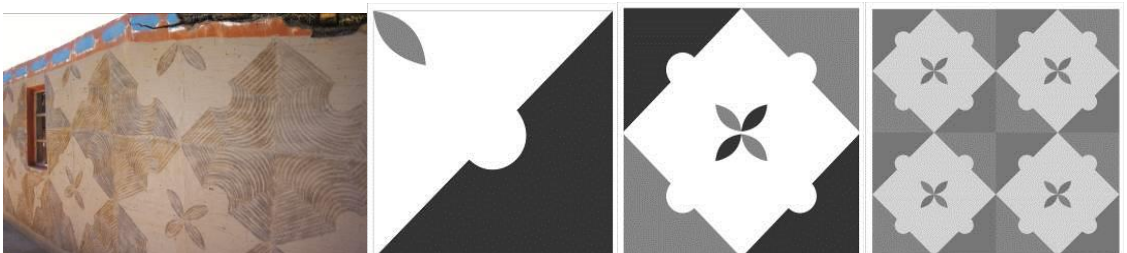
Artist: Mathapelo Alinah Mahlaba. Farm Eerste Geluk. September 2007.



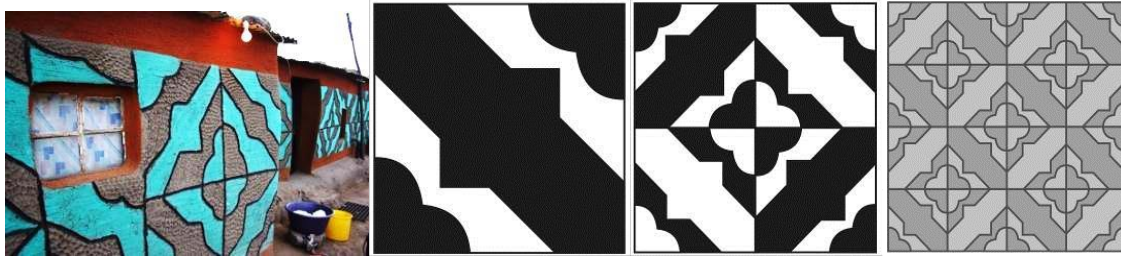
Artist: Mathapelo Alinah Mahlaba. Farm Eerste Geluk. September 2007.



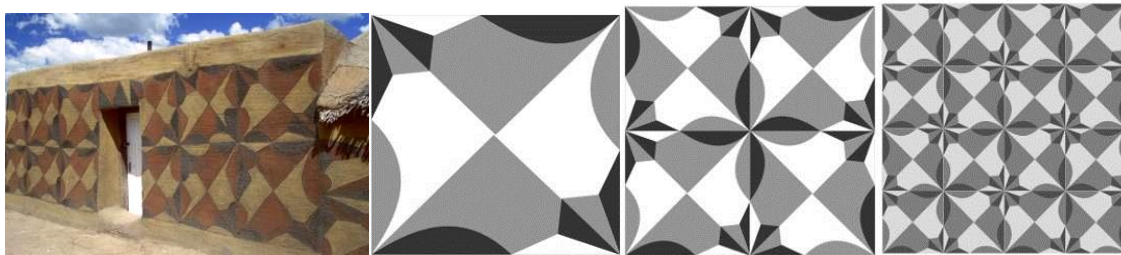
Artist: Nomgqibelo Monareng. Farm Wesselsvlei. September 2007.



Artist: Tselane Anna Seselinyana. Farm Sterkwater. July 2007.



Artist: Mamane Ndaba Lydia Mashinini. Farm Waaewater. January 2007.

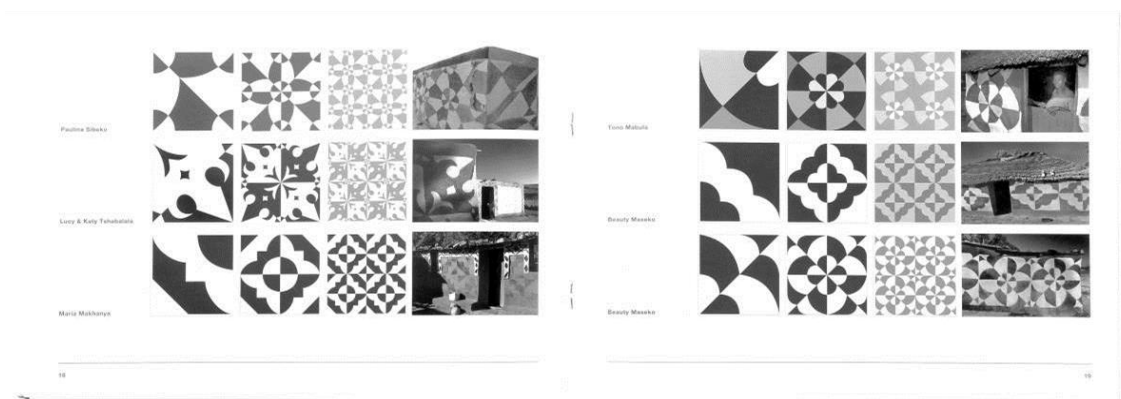


Artist: Juliet Fihliwe Tshabalala. Farm Waaewater. April 2005.



Artist: Virginia Mthembu. Farm Driehoek. January 2007.

Figure 6.23 72 Litema patterns created by artists in the Eastern Free State between 2002 to 2008 (CUT Free State 2007).





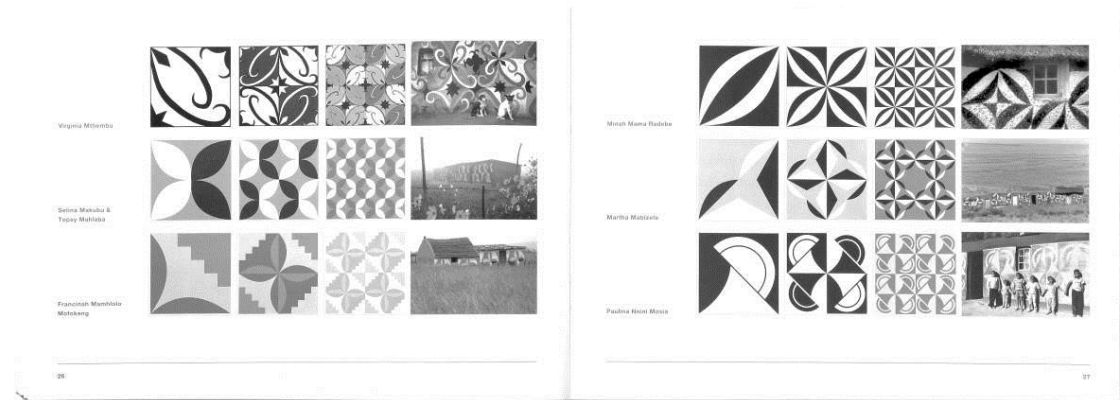


Image 6.40 Photographs of pages 18, 19, 26 and 27 of *Litema Mural Masterpiece – A Design Manual* (Beyer 2008b) (Beyer 2013).

Remaining manual pages are occupied by an introductory section which briefly relates to applicatory processes, that is; the treatment of symmetry and the different techniques of decorating. Reference is made to the work of Benedict Mthibbe and the twenty-nine patterns collected by his students in 1976, as well as the twenty modified patterns of his aunt in 2003, are included in the introductory pages. Image 6.41 below depicts said pages.

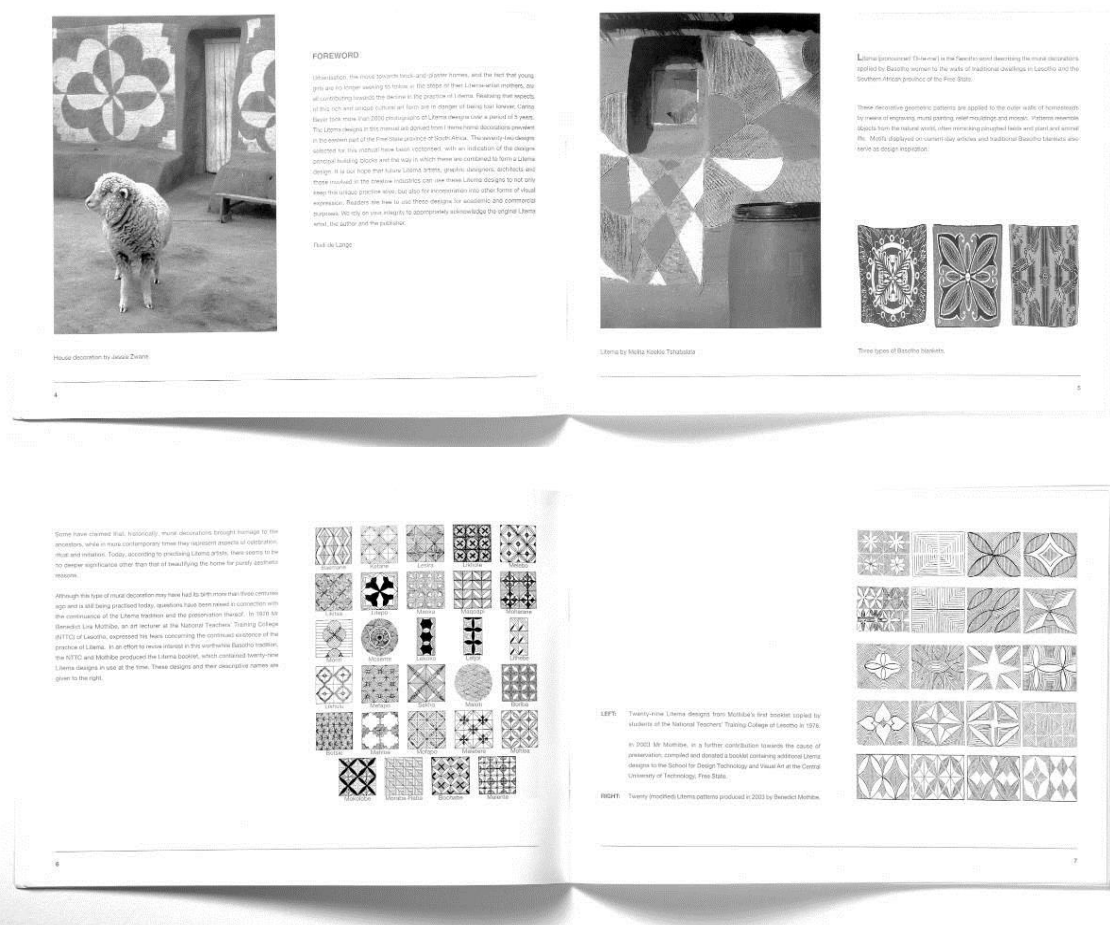






Image 6.41 Photographs of pages 4 to 9 of *Litema Mural Masterpiece – A Design Manual* (Beyer 2008b). Depicted is the foreword (top section), and parts of the introduction (middle and bottom row) which shows the designs collected by Mothibe (1976, 2003) and photographs by the present author describing the various application techniques (Beyer 2013).

Through closely mirroring the cover layout of the illustrated book, the role of the manual as supplementary edition, is promoted. The back of the manual is illustrated in the exact manner as the book. The six Litema patterns which differentiate the manual are suggestive of its design-orientated content. Motifs originate from murals by Tselane Anna Seselinyana, Malitaba Elizabeth Tshabalala, Malefu Martha Moloi, Josephina Ndlovu and one unidentified artist. The front and back covers of the design manual is depicted in following images 6.42 and 6.43.



Image 6.42 Photograph of front cover of *Litema Mural Masterpiece: A Design Manual* (Beyer 2008b). The artists who created the patterns are correspondingly (f.l.t.r., top to bottom) Malefu Martha Moloi, an unknown artist, Josephina Ndlovu, Malitaba Elizabeth Tshabalala, Tselane Anna Seselinyana and Fihliwe Juliet Tshabalala (Beyer 2013).



Image 6.43 Photograph of back cover of *Litema Mural Masterpiece - A Design Manual* (Beyer 2008b). Depicted are Litema patterns by (f.l.t.r.) Malitaba Elizabeth Tshabalala, Lucy and Katy Tshabalala and Nnini Paulina Mosia (Beyer 2013).

The printing of 3000 copies of *Litema Mural Masterpiece – A Design Manual* (Beyer 2008b) commenced in March 2008 and concluded in April 2008. The manual is placed in Appendix G.

## 6.6 The Placement of a Permanent Litema Mural

The idea behind the placing of a permanent Litema mural was to attract interest and initiate discussion on the unconventional design and practise of Litema. As a public work of art, the mural would serve to uplift and add aesthetic value to its surrounds. Recreational spaces and tourist destinations are ideal locations for this type of interaction.

The Bram Fischer International Airport in Bloemfontein was one of the locations evaluated for its appropriateness for placing a permanent mural. With a constant walk-through, exposure was practically guaranteed. The mural would speak to local as well as foreign audiences. The Airports Company of South Africa (ACSA), at the time, were embarking on a large-scale refurbishment of the Bloemfontein airport. The upgrade would accommodate increased traffic during the upcoming Soccer World Cup 2010. A Power Point presentation on Litema shown to Johan Scholtz, the manager of the Bloemfontein airport, and Henriette Hoon (trading as Incline Architects), the architectural firm commissioned with the task of upgrading the facility was willingly received. Incline Architects were exploring ways in which to capture and portray the uniquely traditional atmosphere of the Free State, yet in a contemporary, design-orientated manner. The earthy tones and symmetrical, retro-like features of the traditional Litema appealed to the interior design the firm had in mind. The customs and character of the region could be promoted further through displaying Litema patterns in conjunction with

traditional items such as Basotho blankets, hats, etc.. It would however not be possible to construct a physical mural on the airport premises. Established architectural plans, on-going renovations and the lack of available wall surfaces in the operational area of the airport proved too problematic. The upper-level managerial quarters, nevertheless, did require revamping and a recommendation by Incline to decorate these walls, as a pilot project, was met with all-round enthusiasm. Ample wall space was available in the management foyer and two company boardrooms. The cost of decorating the foyer and entrance to the management offices was to be covered by NLDTF funding. *Revival of Litema* project monies would also be assigned to the manufacturing of a wall installation, comprising a series of block-mounted photographs of Litema murals. A wall to the side of the management offices lend itself ideal for a wall collage. The collage was to be presented to ACSA in the form of a permanent loan. Incline Architects would independently contract and fund the decoration of the two boardroom walls.

At first, virtual renditions of the photographic installation and board room murals were generated using computer-aided design. The virtual images were rendered through superimposing vectorized Litema patterns onto photographs taken of the boardroom walls. The present author employed Adobe Photoshop software in this task. Images 6.44 and 6.46 below show the photographic originals. Images 6.45 and 6.47 depict the walls with the virtual applications.



Image 6.44 Photograph depicting interior of small boardroom and undecorated wall space (Beyer 2007).



Image 6.45 Computer-generated mural superimposed on small boardroom wall (Beyer 2007).



Image 6.46 Photograph of interior of larger boardroom prior to decoration (Beyer 2007).



Image 6.47 Boardroom wall after application of virtual mural (Beyer 2007).



Both ACSA as well as Incline Architects were impressed with the virtually-rendered murals. To achieve cohesion between the (partitioned) boardrooms, a single Litema motif, one originated by Paulina Sibeko, would be used on both walls. One of the motifs would however undergo inversion. Incline Architects appointed Olivia Botha (now Hobkirk) from Art de Olivia to render the boardroom murals. Patterns were duplicated using a Perspex stencil and, in order for the applications to resemble authentic Litemas, Earthcoate's *Sand-Misvertand*, an earthy-toned and grainy-textured paint was utilized. Boardroom decorations took two weeks (and approximately 160 contact hours) to complete. A section of the painted small boardroom wall is depicted in image 6.48 below. Botha also produced a wall collage comprised of four square-sized painted canvasses. The art work, which repeats Sibeko's pattern, hangs to the right of the boardroom quarters' entrance. Image 6.49 below depicts the before mentioned installation.



Image 6.48 Small boardroom wall decorated by Olivia Botha, as photographed by Annerie Venter (Venter 2007).



Image 6.49 Composite block-mount to the right of the of the managerial boardroom entrance. The Litema pattern is by Paulina Sibeko (Beyer 2007).

Annerie Venter, then a third-year graphic design student at the School of Design Technology and Visual Art (CUT) was employed with the task of decorating the wall in the management foyer. In her second year of studies, Venter created a vectorized version of Paulina Sibeko's pattern motif. The latter pattern was also selected for this particular application. Venter, who was recognized for her attention to detail and precision, employed a laser-cut Perspex stencil (manufactured by Number Plates & Signs) to guide her in the application of the design. Matt-finish Plascon Polvin series paints in tones, *Papyrus* and *Sombrero* were used. Image 6.50 comprises a set of photographs which demonstrate how Venter proceeded with the assignment. At times, Venter was assisted by her brother, Hannes Venter and a friend, Sybrand Olivier. The mural, which took two weeks to manufacture, completed in early October 2007. Image 6.51 depicts the wall space prior to decorating. The photograph in figure 6.52 shows the rendered mural.

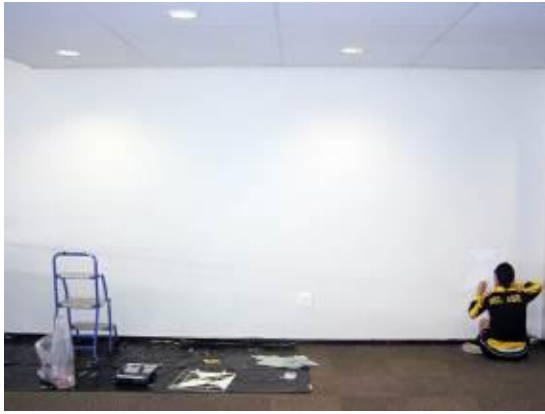


Image 6.50 Annerie Venter in the process of decorating the ACSA management offices entrance wall. A Perspex laser-cut stencil was used to create the outline of the Litema motif. Photographs courtesy Annerie Venter (Venter 2007).



Image 6.51 Undecorated wall in managerial foyer (Beyer 2007).



Image 6.52 Foyer wall after application of mural patterns (Beyer 2007).

The proposed photographic installation or collage initially comprised an arrangement of nine A1-seize photographs. The photographs were to be block-mounted and displayed in rows and columns of three photographs each. Other than illustrating a variety of colourful Litemas, image content would not adhere to set criteria. Image 6.53 below depicts a simulation of the collage. A simulation of the art work and wall on which it was to be fixed, is shown in image 6.54.

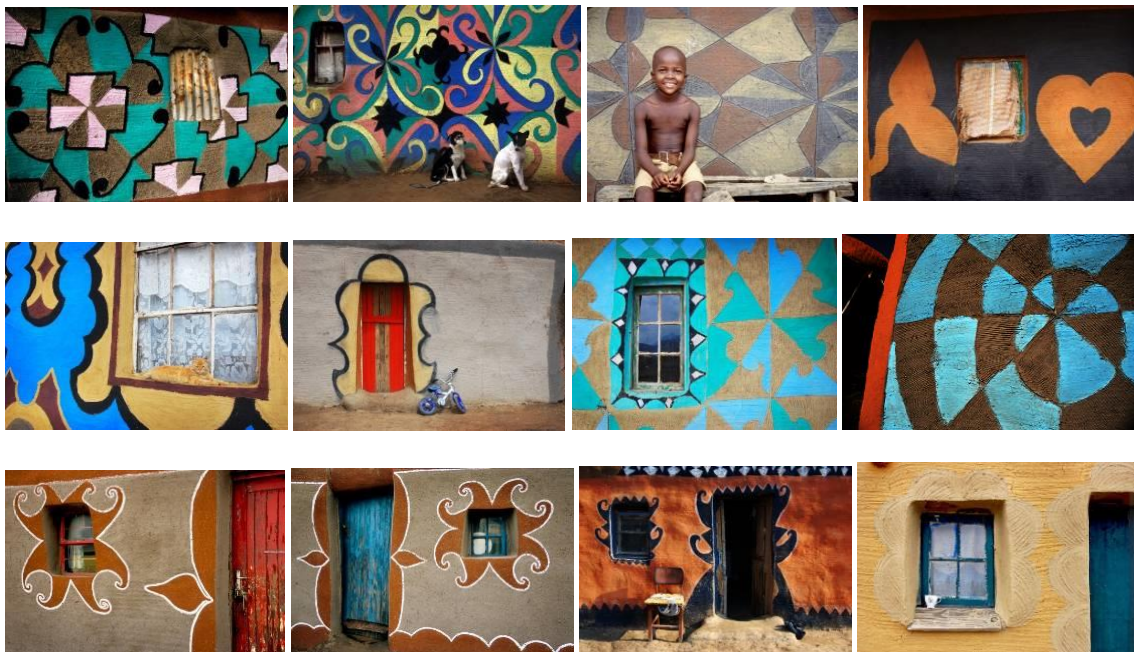


Image 6.53 Envisaged photo installation. Near view of simulated photo collage (Beyer 2007).



Image 6.54 Management offices with front-facing side wall and virtual photographic installation (Beyer 2007).

Funding not utilized for the construction of a budgeted-for physical mural, could be used to print a further eleven photographs (making twenty photographs in total). It was decided that the photographs would find alternative display when space became available in the interior of the airport. Some of the images could also be displayed in various CUT Free State facilities. Subject matter became more considered and focus fell on typical symmetrical Litemas, as well as doorway and window decorations. Continuity was achieved by using cropped or near views as a common theme. The portrait of Phindile Gama (see below image) broke the cycle of the design and added a human, relatable element. The twenty selected photographs are shown below in image 6.55. The names of artists are stated in the caption line.





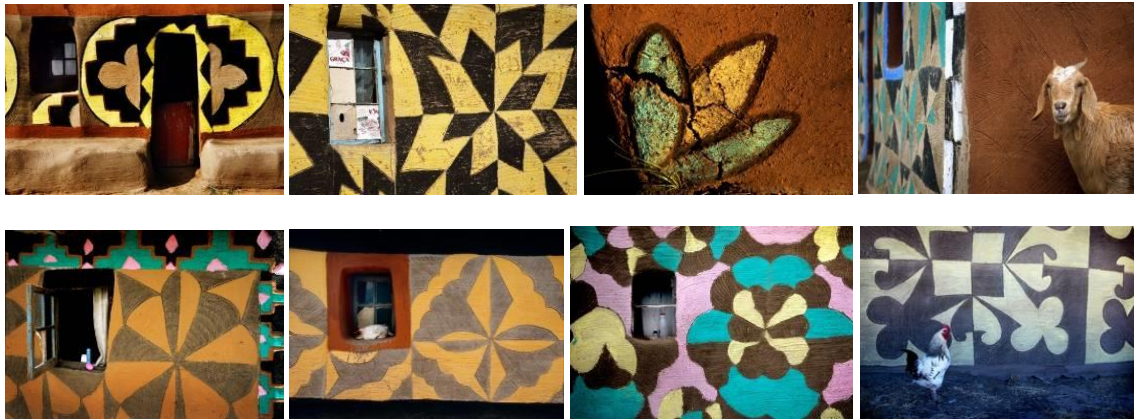


Image 6.55 Collage of photographs selected for display in the interior of the Bloemfontein airport. The artists featured are as follows: *Top row, from left to right:* Josina Nkabinde, Virginia Mthembu, Juliet Philiwe Tshabalala (with Phindile Tshabalala portrayed in front of her mother's work), Josphina Mangaka. *Second row from the top, left to right:* Emma Monareng, Emma Monareng, artistic trio Mosila Kesuna Moekona & Bongiwe Msimanga, Unknown artist. *Third row from the top, from left to right:* Bellinah Khanuka, Bellinah Khanuka, Thabsile Malinga, Tryphina Motaung. *Third row from the top, left to right:* Emily Namhumane Kumalo, Mina Mama Radebe, Josephina Msimanga, Esther Violet Moharane. *Bottom row, left to right:* Emily Mofokeng, Martha Malefu Moloi., Anna Ekkie Xaba, Elizabeth Motaung (Beyer 2007).

After Exporama printed the photographs on lustre-finish photographic paper, they were block-mounted by Art Deco, the framing company also commissioned with the installation of the photographs. In the end, in 2008, photographs were installed in both the arrivals- as well as departures terminals of the Bloemfontein airport. An A3-size plaque designed by the Science Park of the CUT Free State was to be placed in the vicinity of photographs once mounted for display. The plaque contextualizes the photographic display as well as the *Revival of Litema* project. Words of welcome in Sesotho, English and Afrikaans, and a brief description of Litema, the artists and the purpose for the display, are given. Reference is made to the NLDTF and the CUT Free State. The plaque which is illustrated in figure 6.24 below depicts murals by Emily Kumalo, Jesie Zwane, Josphina Mangaka and Thabsile Malinga, as well as portraits of eight artists involved in the study. They are (f.l.t.r.) Tlaleng Sekhoto, Josinah Nkabinde, Elise Sigasa, Nthombizodwa Christina Khambule, Mmapitso Alinah Hlalele with her daughter Lindiwe, Mama Minah Moloi, Paulina Sibeko and Modiehi Thabisi. Images 6.56 and 6.57 depict the exhibits, as they appear in the arrivals and departure terminals of the Bloemfontein airport.

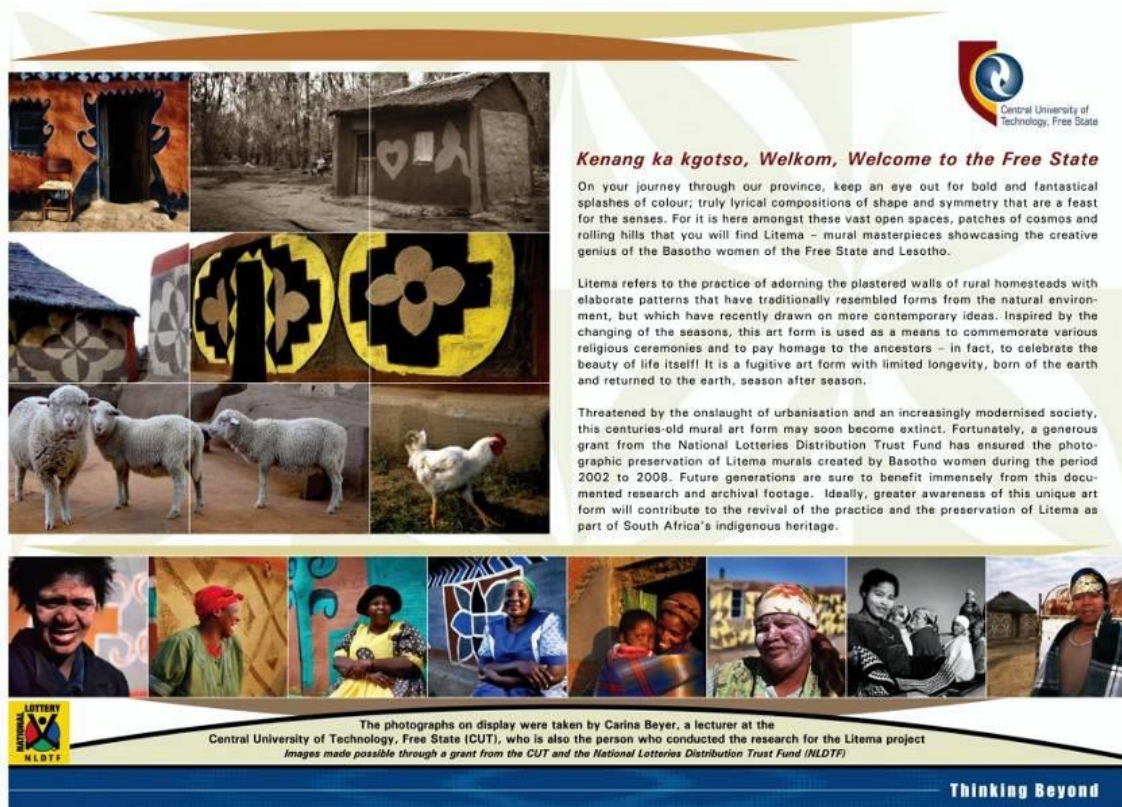


Figure 6.24 Plaque contextualizing mural photographs on display at the Bloemfontein airport. The plaque was designed by the Science Park of the CUT Free State (CUT Free State 2010).



Image 6.56 Photographic display in the departure hall of the Bloemfontein airport (Beyer 2010).



Image 6.57 Exhibition of Litema photographs in the arrival's terminal of the Bloemfontein airport. Photograph taken by the present author on a mobile phone in May 2013 (Beyer 2013).

The photographic displays prompted all-round response. Journalist and Smithfield guesthouse owner Carmel Rickardt, wrote about the airport photographs in a web-based community newsletter, *Smiffie News*. The article was published on the 2nd of August 2009. After referring to the airport displays, Rickardt proceeded to invite readers to contribute to the discussion by sharing whether any decorated houses were located on their farms, or in the greater Smithfield area. Carmel (Rickardt 2009) writes:

*I imagine tourists arriving at the airport in Bloemfontein will be struck by the fabulous photos of litema that welcome them to the province, and will want to see places that have been decorated in this style. So are there houses decorated with litema on farms in the Smithfield district, and if so, where? And are there any women in the Smithfield area who know how to do it? It's a unique cultural art form, and if we have women in our area who are already producing litema, we should be highlighting them and showing them off to our tourist visitors.*

Rickardt, three years later recalled the airport photographs in a blog article titled *How do you know you are back in the Free State?* (Rickardt 2012). A screen capture of the online post, dated 24 July 2012, appears in figures 6.25 and 6.26 on the following page. Note that these articles are also collected in Appendix D.



Figure 6.25 Computer screen capture of *Smiffie News* article titled 'Litema – Art by Women' (Rickardt 2009:n.p.).





Figure 6.26 Computer screen capture of *Trading Places* online blog post with photographs taken by Carmel Rickardt (Rickardt 2012:n.p.).

Local newspaper, the *Volksblad*, on 27 February 2008 reported on the envisaged upgrade of the airport. Specific mention was made of the introduction of Litema patterns into the design of the interior. The article was accompanied by a computer-generated illustration of the proposed new airport exterior, as well as photographs of the foyer mural completed by Annerie Venter and Olivia Botha's canvassed artworks. The article (original A3-size) appears in figure 6.27. A transcript of the article accompanies the scanned newspaper insert. A *Bloemnuus* (community newspaper) article titled 'Einde in sig vir bouwerk' (30<sup>th</sup> of April 2009) announced that the upgrade of the airport was almost complete. In this article, mention is once more made of the boardroom murals. Said article is placed in Appendix D.

**SPEZIALE PROMOSIE: DIE BOUBEDRYF** WWW.VOLKSBLAD.COM ■ WOENSDAG 27 FEBRUARIE 2008 VOLKSBLAD

## Lughawe kry nuwe baadjie

■ LIENTJIE MENTZ

DANKSY 2010 is daar talle verbeterings in die stad wat vir almal tot groot voordeel gaan strek. Een van die positiewe gevolge is 'n deeglike opknapping van die Lughawe Bloemfontein wat in die toekoms baie meer gebruikersvriendelik sal wees en esteties iets sal bydra tot die kulturele erfenis van die Vrystaat.

Volgens mev. Hennie Hoon van Incline-argitekture gaan 'n besonderse Vrystaatse karakter besoekers voortaan by die lughawe verwelkom.

Aardse kleure en die Litema-kunstvorm gaan ingespan word om aan die lughawe 'n moderne, tog klassieke atmosfeer te verleen.

Die kantore op die eerste verdieping het reeds 'n gesigontpoeëling ondergaan en van die mure is reeds met die kunstvorm versier.

Me. Carina Beyer, voornemende dosent aan die skool vir tegnologiese en visuele kuns aan die Sentrale Universiteit vir Tegnologie, Vrystaat, het 'n studie van die Litema-kunstvorm gemaak en meer as 2 000 foto's in die Vrystaat en Lesotho geneem. Die kunstvorm waarmee Basotho-vroue hul tradisionele huise versier, is 'n visuele fees vir die oog.

Van die foto's van die Litema-kunst gaan in die nuwe lughawegebou pryk en die muurkuns en ander kunswerke aanval.

Die opknapping van die lughawegebou beteken dat die huidige terminaal met 754 m<sup>2</sup> vergroot gaan word. Dit sluit tien investeerderbanke, asook drie verrekpunte, in. Daar sal 'n bykomende vervoerband aangebring word teen 'n koste van R2 miljoen. Die motorhuurkoske wat in die hoofgebou gehuisves was, skuif nou na 'n splinternuwe gebou van 540 m<sup>2</sup> op die parkeerterrein.

Die aanloopbane en rybane sal ook opgeknop word teen 'n koste van R121 miljoen wat insluit bykomende vliegtuigaanplekparkering. Die openbare parking sal vergroot met 200 bykomende parkeerplekke en verdere verfraaiings word aangebring.

Volgens die Airport Company South Africa (ACSA) gaan die totale terminaal uiteindelik 'n oppervlakte van 4 983 m<sup>2</sup> beslaan.

Hoon sê die lughawe dien as 'n poort na die Vrystaat en moet as sulks hardes streek met sy unieke karakter weerspieël.

Saam met muurkuns, 'n uitstakke met Basotho-kombers wat die verskillende rangordes uitbeeld en ander kunswerke sal besoekers iets van die besonderse Basotho-kultuur ervaar.

FOTO'S: CHARLÉ LOHBAID

**'n MUUR op die boonste verdieping van die Lughawe Bloemfontein is reeds in die Litema-kunstvorm geverf.**

**KUNSWERKE gaan 'n besonderse karakter aan die opgeknapte lughawegebou verleen.**

### Teëls gemaak vir druk voetverkeer

DIE opknapping van die Lughawe Bloemfontein is 'n goeie inspuiting vir die streek en plaaslike ondernemings soos die Bloemfontein-tak van Mazista maak ook 'n sinvolle bydrae.

Volgens me. Monique Clark, woordvoerder vir Mazista, is die verskaffer van teëls bekend vir sy natuurlike steenprodukte soos leikop, sandsteen, travertyn, marmer en graniet. Daar is egter ook teëls van porselein wat spesifiek bedoel is vir openbare plekke soos die lughawe.

Die teël word van Spanje ingevoer en is nie net gekies vir die estetiese waarde nie, maar ook vir die duursaamheid daarvan. Die kleur loop deur die hele dakte van die teël wat verseker dit verloor nie sy voorkoms wanneer 'n hoë mate van voetverkeer oor die teëls plaasvind nie. Hierdie soort teël is spesifiek ontwerp vir plekke wat baie verkeer dra en kan normale stylasie deurstaan.

**'n GRAFIESE voorstelling van die Lughawe Bloemfontein soos dit ná die opknapping gaan lyk.**  
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Figure 6.27 Volksblad newspaper article (27 February 2008) with heading 'Lughawe kry 'n nuwe baadjie' ('Airport receives a new jacket') by Lientjie Mentz (Mentz 2008:14).

## 6.7 The Development of Prototypes for Industrial Purposes

The CUT Free State's funding application to the National Lotteries Distribution Trust Fund (NLDTF) in 2003 detailed amongst others, a project whereby Litema patterns were to be transferred onto items such as ceramic tiles, textiles, jewellery pieces, postcards, stamps and telephone cards. These objects were ideal platforms for mass-distribution and communication. Stamps, postcards and telephone cards were items of everyday use, both in the domestic as well as tourist industry. The message of Litema was guaranteed to reach far and diverse audiences. The idea was also to develop Litema-inspired jewellery pieces and postcards as institutional and corporate gifts for the CUT. These items would promote the CUT, particularly as a research-driven environment and supporter of community and social development, and the arts. As proposed in the CUT/NLDTF Funding Proposal (2003), the project would involve Basotho students.

### Litema Jewellery

In November 2007 Phillip van der Walt, a CAD, Photoshop and drawing lecturer at the School of Design Technology and Visual Art (CUT), and owner of Project 5 Jewellery Design, was commissioned to create a number of Litema jewellery pieces using computer aided design (CAD) and rapid prototyping (RP) technology. CAD describes the process whereby 3-dimensional technical drawings are created using specialized computer software. This software enables the transformation and manipulation of objects digitally. Computer aided design has extensive application in the field of industrial design, and amongst other in the manufacturing of jewellery. Rapid prototyping refers to the process whereby custom wax models for investment casting are built from CAD files. CAD and RP technology collaboratively allow for the simplification and easy adjustment of designs, which means that manufacturing time is shortened dramatically. It is also the most cost-effective solution for producing once-off, small scale and singular items of jewellery (Wannarumon and Bohez n.d.:569).

Van der Walt was assigned with two tasks. The first assignment involved the design of four Litema jewellery pieces: a pendant, a set of earrings, a ring and a bangle. The designs would incorporate an original Litema pattern; one with the most potential for wider application. For continuity, an identical pattern was to be used throughout this set. The second assignment would encompass the design of six pieces: a set of cufflinks and a tie-clip, a ring, pendant, bangle and set of earrings. The latter four items were to become prototype institutional gifts. A number of original Litema patterns would be incorporated into these designs.

The mural pattern depicted in image 6.58 inspired the design of the first set of jewellery. The original pattern is by Litema artist Paulina Sibeko. Using Rhinoceros 3.0 software, Van der Walt first set about rendering a 3-dimensional virtual model of the chosen pattern. The modelled pattern was then integrated into his jewellery designs. Figures 6.28 to 6.37 depict line schematics and computer generated virtual renditions of each of the four jewellery pieces.





Image 6.58 Mural pattern by Paulina Sibeko. Photographed on the Farm Siloam in 2004 (Beyer 2004).

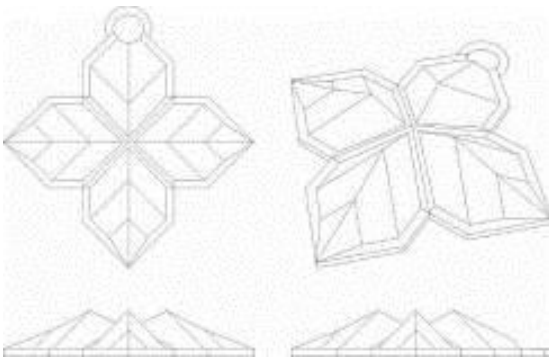


Figure 6.28 Schematic with top, side and slanted view of a Litema-inspired pendant. Pendant designed Phillip van der Walt (Van der Walt 2007:2).



Figure 6.29 Computer-generated image of a Litema pendant as designed by Phillip van der Walt (Van der Walt 2007:2).

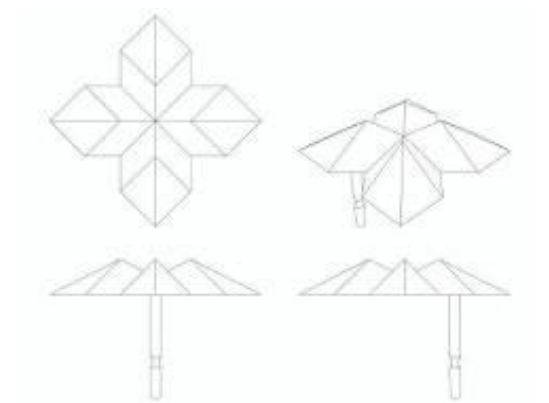


Figure 6.30 Schematic depicting Litema earring design. Illustrated with top, slanted and side views. Earring design by Phillip van der Walt (Van der Walt 2007:3).



Figure 6.31 Litema earrings digitally rendered in both silver and gold (Van der Walt 2007:3).

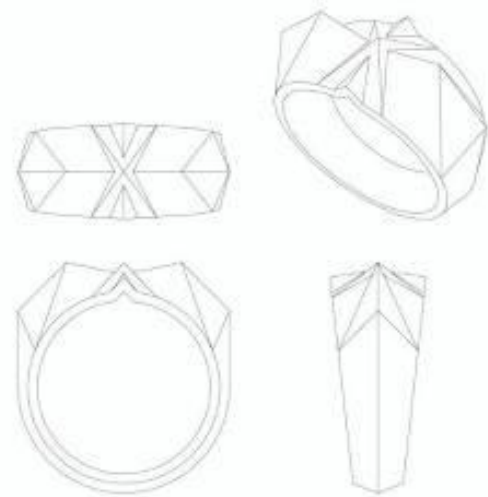


Figure 6.32 Schematic of Litema bangle designed by Phillip van der Walt (Van der Walt 2007:5).



Figure 6.33 Computer-generated image of four Litema bangles (Van der Walt 2007:4).



Figure 6.34 Litema ring designed by Phillip van der Walt (Van der Walt 2007:5).



Figure 6.35 Digital representation of a selection of Litema rings (Van der Walt 2007:5).

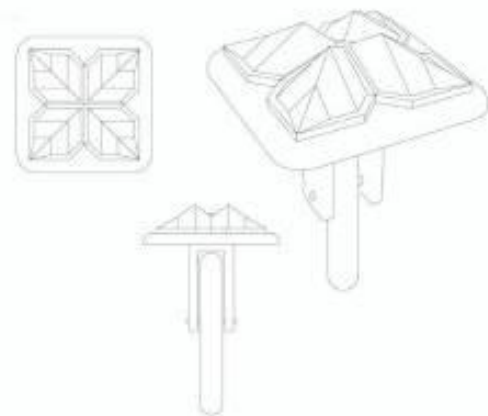


Figure 6.36 Litema-inspired cufflink. Schematic depicting top, side and angled perspective. Designed by Phillip van der Walt (Van der Walt 2007:7).



Figure 6.37 Litema cufflinks virtually rendered in sets of gold and silver (Van der Walt 2007:7).

The results of Van der Walt's second assignment, which involved a ring, tie clip, bangle and a set of earrings, are displayed in images 6.59 to 6.63, and figures 6.38 to 6.47. Note once more that designs are based on different mural patterns. As mentioned, these items were intended for use as institutional gifts by the CUT Free State.



Image 6.59 The home of artist Francinah Mamhlolo Mofokeng. Photographed on the farm Gryskop in April 2005 (Beyer 2005).

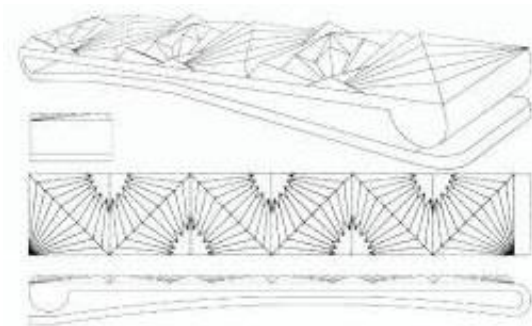


Figure 6.38 Tie clip design based on a Litema pattern by Mamhlolo Francinah Mofokeng. Modification of the original pattern enhanced the overall design. The tie clip design is by Phillip van der Walt (Van der Walt 2007:8).



Figure 6.39 Litema tie clip in silver and gold (Van der Walt 2007:8).



Image 6.60 Side wall engraving by Lucy and Katy Tshabalala. Bowfarm Harrismith, April 2005 (Beyer 2005).



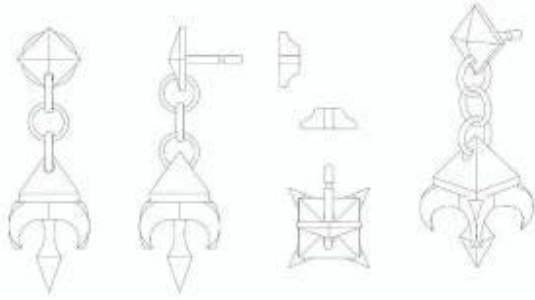


Figure 6.40 Computer drawing of Litema earrings. The design is by Phillip van der Walt. The schematic presents different angles of the same earring. The design is based on a mural pattern by Lucy and Katy Tshabalala, former residents of Bowfarm near Harrismith (Van der Walt 2007:10).



Figure 6.41 Digitally-rendered Litema earrings in sets of gold and silver (Van der Walt 2007:10).



Image 6.61 Mural pattern by Martha Mabizela. Farm Gryskop, proximity Warden, April 2003 (Beyer 2003).

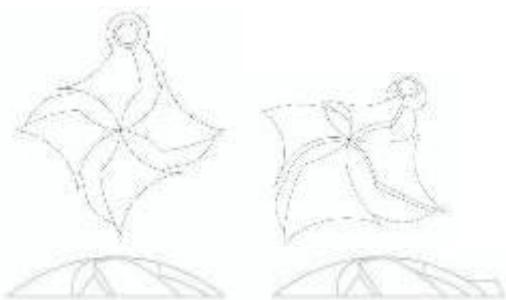


Figure 6.42 Top, side and side view interpretations of a pendant modelled on Martha Mabizela's Litema pattern. The pendant is designed by Phillip van der Walt (Van der Walt 2007:9).



Figure 6.43 Litema pendants rendered in variations of silver and gold (Van der Walt 2007:9).



Image 6.62 Pattern from a mural by Fihliwe Juliet Tshabalala. Photographed on the farm Waaewater, in April 2003 (Beyer 2003).

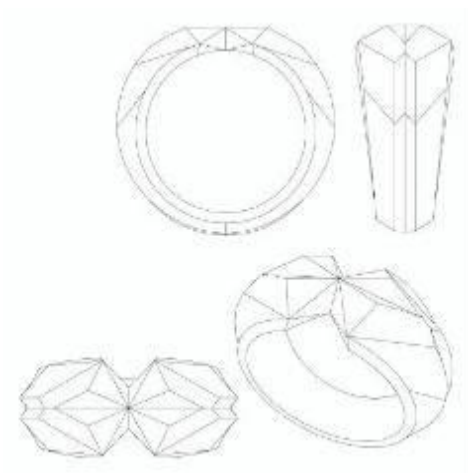


Figure 6.44 Schematics of a bangle designed by Phillip van der Walt. The design was stimulated by a mural pattern by Fihliwe Juliet Tshabalala (Van der Walt 2007:11).



Figure 6.45 Digital rendition of a Litema-inspired bangle (Van der Walt 2007:11).



Image 6.63 Linear flower pattern by Mama Minah (Radebe) Moloi. Farm Gryskop, September 2004 (Beyer 2004).

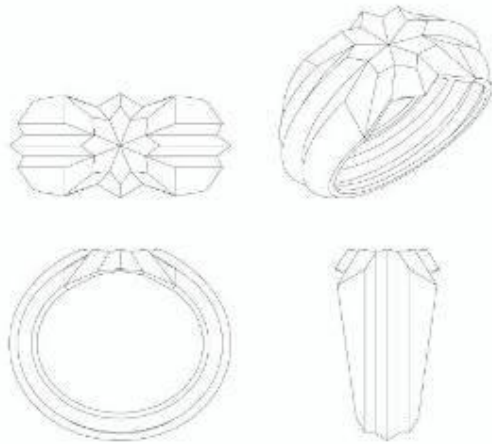


Figure 6.46 Litema ring based on a mural pattern by Mama Minah (Radebe) Moloi. Design by Phillip van der Walt (Van der Walt 2007:13).



Figure 6.47 Computerized representation of a Litema ring modelled on a Litema pattern by Mama Minah (Radebe) Moloi (Van der Walt 2007:13).

Each of Van der Walt's designs proved exceptional. Limited funds would unfortunately only allow for the four jewellery pieces comprised in Van der Walt's second assignment, to be cast. Silver was chosen for both durability and affordability. Upon finalization, the 3D design files were tendered to the Centre for Rapid Prototyping and Manufacturing (CRPM) at the CUT Free State. The CRPM's rapid prototyping machine produced a number of solid wax masters, which were then employed for styling rubber casting moulds. Images 6.64 and 6.65 below depict the selection of wax models.



Image 6.64 Wax prototype moulds produced by the Centre for Rapid Prototyping and Manufacturing (CRPM, CUT Free state). The selection comprises a pendant, a set of earrings, set of cufflinks and a ring. Items are modelled on a singular Litema pattern by Paulina Sibeko (Van der Walt 2007:13).



Image 6.65 Prototype rings based on mural designs by Paulina Sibeko and Juliet Tshabalala (Van der Walt 2007:13).



Heathorns Diamonds and Gold in Bloemfontein employed the prototype moulds (produced by the CRPM) in the silver casting. After growing the items, refinement and polishing, pre-manufactured pin clips were attached to the bases of the tie clip and cufflinks. The finished jewellery pieces are shown below in images 6.66 to 6.69. By maintaining the integrity of the original pattern, Van der Walt succeeded in capturing the uniqueness of Litema. The items are just as exclusive as the Litema patterns they incorporate. Sets of four jewellery pieces each were given to the NLDTF and the Department Advancement and Marketing (CUT). The present author retained a third set.



Image 6.66 Silver tiepin with design modelled on a (modified) Litema pattern. Photograph courtesy Project 5 Jewellery Design (Van der Walt 2007).



Image 6.68 Silver pendant based on a Litema motif by Paulina Sibeko. Photograph courtesy Project 5 Jewellery Design (Van der Walt 2007).



Image 6.67 Set of silver cufflinks based on a typical one-square Litema pattern. Photograph courtesy Project 5 Jewellery Design (Van der Walt 2007).



Image 6.69 Silver ring with modified Litema pattern. Photograph courtesy Project 5 Jewellery Design (Van der Walt 2007).

### A Litema Quilt

In November 2007 Professor Frances van Schalkwyk, at the time head of the Department Clothing and Fashion Design at the CUT Free State, was approached with the request to manufacture a Litema quilt. The quilt was to be based on a distinct Litema design. Prof Van Schalkwyk suggested a collaboration involving herself and two other professional quilters, Issie Steenberg from Issie's Creations, and Hettie Pringle.

The quilters agreed that the motif by Josephina Ndlovu in image 6.70 would make for the most eye-arresting design. To optimize the effect of the pattern, a bold orange was to be contrasted with black. The first step in the manufacturing process involved capturing and printing the basic Litema motif. The motif, as illustrated in figure 6.48 below, was then photo-copied and adjusted repeatedly until it fit into a square which could conform to the dimensions of the envisaged design, and finally, a queen-sized bed spread. A pattern stencil was used to cut the pattern motif from the orange fabric. Fabric sections were first glued and thereafter stitched onto squares cut from the black fabric. After joining the blocks together, both batting and backing was applied. Final binding followed and after the stitching was completed, the finishing touch, a product label, was attached. The story of the making of the quilt is detailed by Hettie Pringle in her online blog titled *Stitching Matters* (Pringle 2007:n.p.). A computer screen capture of the latter page is given in figure 6.49. Note that a print-out of the blog page is placed in Appendix D.



Image 6.70 Mural design by Josephina Ndlovu. Bowfarm, Harrismith, September 2002 (Beyer 2002).

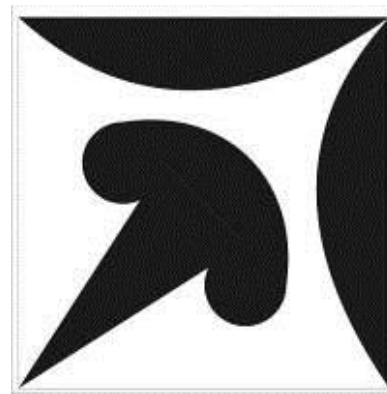


Figure 6.48 One-square pattern motif used as pattern stencil (Beyer 2007).



Figure 6.49 Computer screen capture of Hettie Pringle's blog titled *Stitching Matters*. The discussion is accompanied by a photograph of the Litema quilt (Pringle 2007:n.p.).

Image 6.71 below provides a far and near view of the quilt. The quilt was completed over a period of three weeks, which translates to approximately 72 hours of contact. The expert craftsmanship, time and passion invested in this project, is evident, even from afar. Close inspection reveals immaculate and precision finishing. The choice in colour and pattern was daring; the statement made even bolder. This quilt carries the mark of a contemporary Litema.



Image 6.71 Two-tone Litema quilt based on a Litema mural pattern created by Josephina Ndlovu (Beyer 2007).

### **Litema postcards, telephone cards, stamps and a personalized mural**

It was mentioned in the section reporting on the production of a Litema design manual, that second year CUT Graphic Design students under the direction of lecturer Olutunmise Ojo, were given the assignment to convert Litema patterns into vectorized graphics (intended for use in the Litema manual). The students were tasked with another assignment which would involve the incorporation of the illustrations they had created. Students now had to produce prototype postcards, stamps and telephone cards, as well as a personalized mural. Their vectorized Litema graphics were to be applied throughout their designs. The task was once more subjected to academic assessment. Students set out creating contemporary, vibrant designs, some incorporating classical comic book illustrative approaches and iconic figures. Two examples are given in figures 6.50 and 6.51.





Figure 6.50 Front (left) and back (right) view of a postcard designed by second year Graphic Design student Khahliso Makeki. The mural motif depicted is that of Malefu Martha Moloi (CUT Free State 2007).

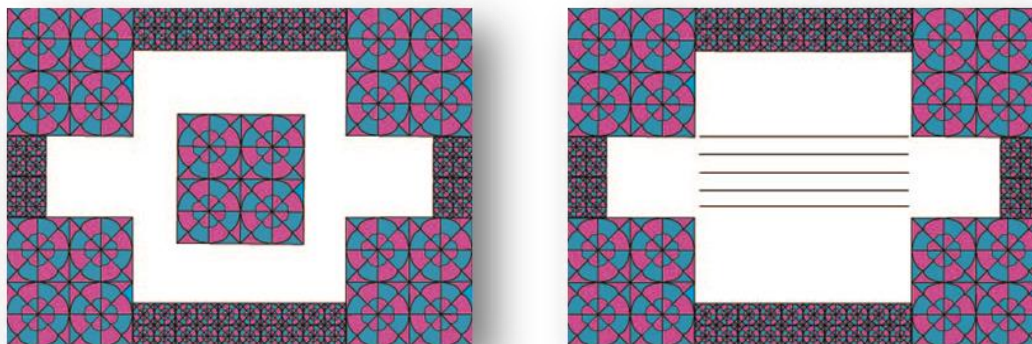


Figure 6.51 Front (left) and back (right) of a postcard designed by Marinus Mulder. The design draws on a mural pattern by Mama Minah Moloi (CUT Free State 2007).

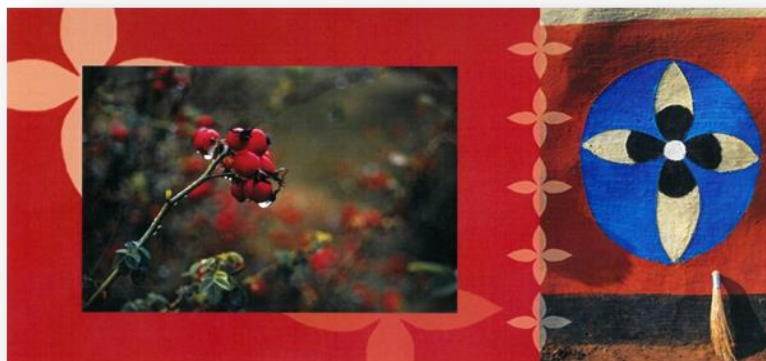
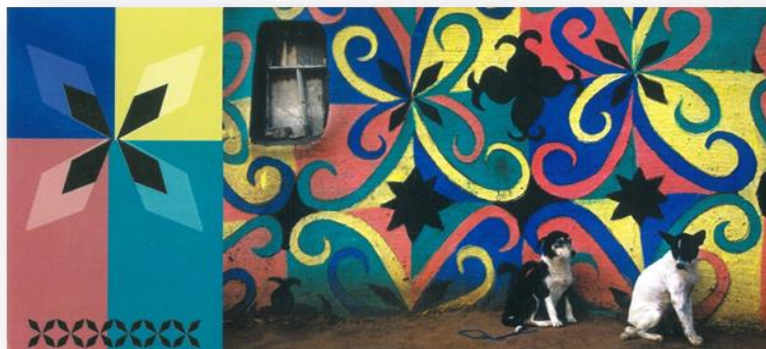
Evaluation of the students' work found the designs not entirely suitable for use on commercial products. Many of the designs were considered too abstract, with the graphical component in some instances, too overwhelming. To create an awareness of the art form, it would have to be contextualized in a relatable manner. A photograph of the actual mural would prove more effective. Graphic design lecturer Christie Nortje was asked to create a set of twelve photography-centric postcard designs. Nortje set out creating the cards using mural photographs, adding decorative features and colours replicated from the murals displayed in the composition. A panoramic format allowed for the integration of one or more photographs in the design of the postcard. Text, which appeared in black, was reserved for the back of the postcard. Litema artists, the present author and the CUT Free State received acknowledgement on the back of the card. The NLDTF and CUT Free State logos, as well as the CUT's Litema website address are given. Figure 6.52 depicts the front and back of one of Christie Nortje's postcards. In this example, Nortje managed to add a touch of humour by inserting the portrait of the transfixed dog. The 'original' Litema was, as is also noted on the

back of the postcard, designed by Dibuseng Tryphina Motaung. Eleven more postcards follow in figure 6.53.

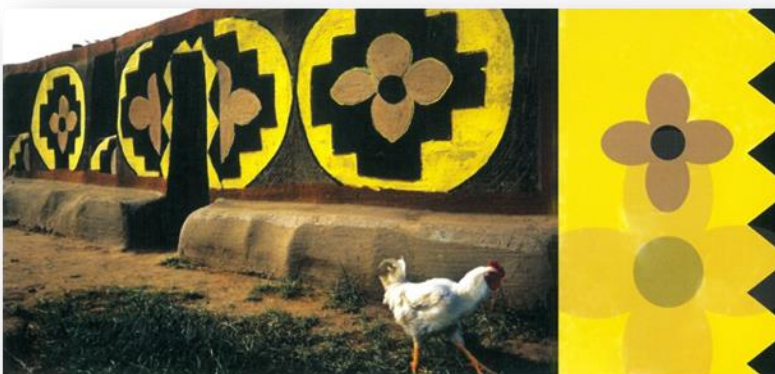
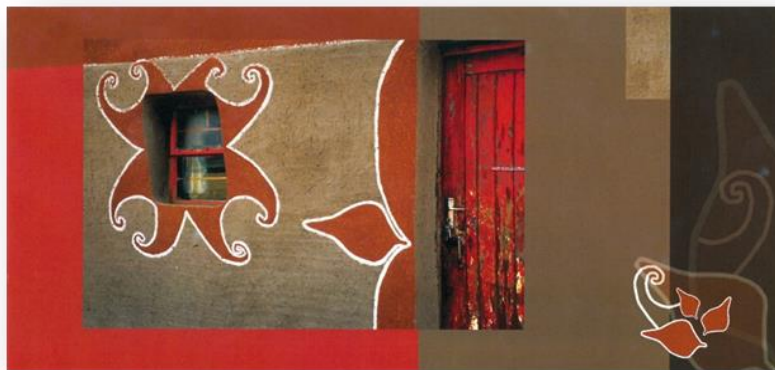
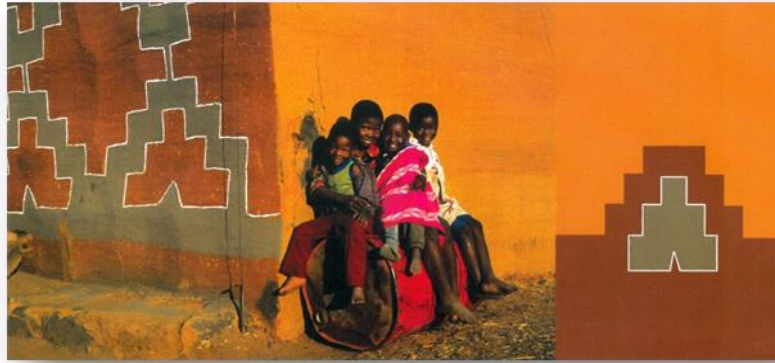
In January 2008, Oranje Printers Ltd in Bloemfontein printed 3000 sets of twelve postcards each. Postcards were disseminated to various *Revival of Litema* project role players, amongst these the NLDTF board, various CUT Free State departments, and more notably, the artists themselves.



Figure 6.52 Front and back of postcard which display a photograph of a mural by Dibuseng Tryphina Motaung. The postcard was designed by Christie Nortje (CUT Free State 2007).







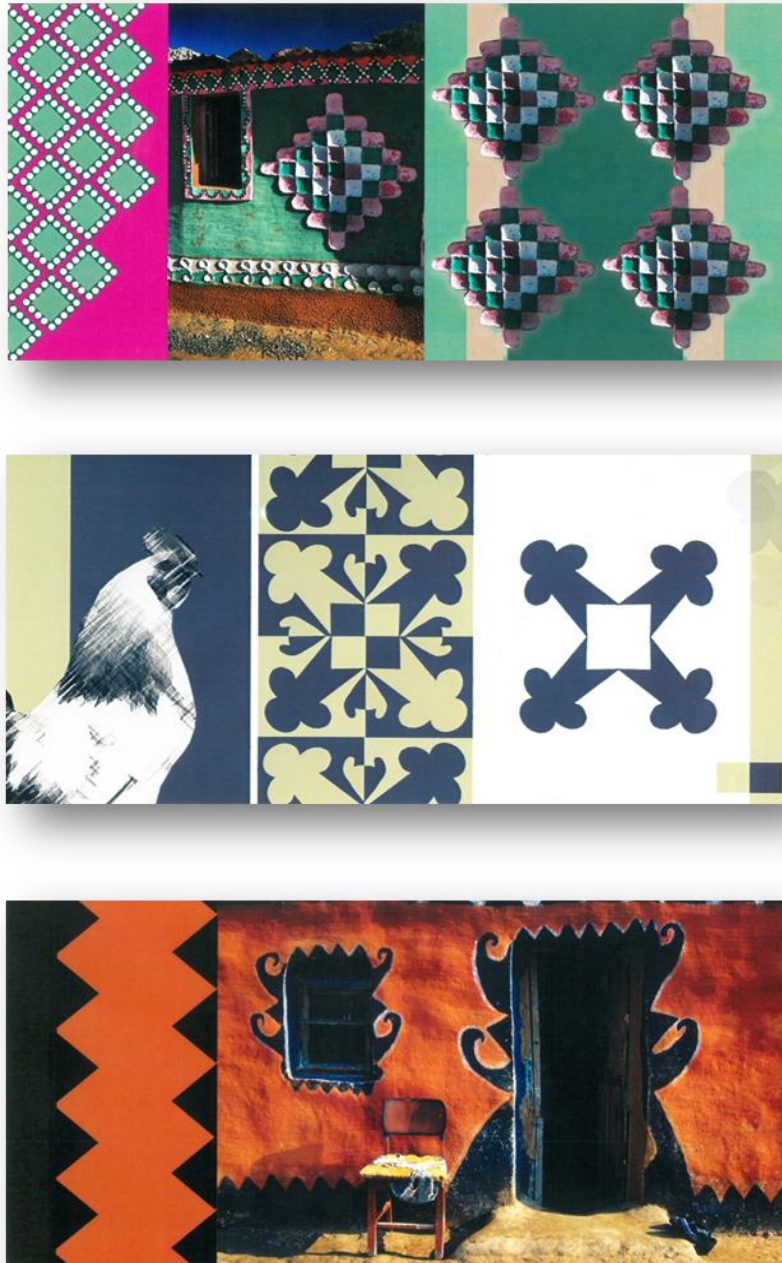


Figure 6.53 Eleven postcards displaying Litema murals by (from top to bottom) Josphina Mangaka, Chrestina Maria Mofokeng, Virginia Mthembu, Thombizonte Theresia Hluby, Tlaleng Sekhoto, Fakazile Bellinah Khanuka, Jesie Zwane, Namhumane Emily Kumalo, Beauty Maseko, Masesi Elizabeth Motaung and Thabsile Malinga. The postcards were designed by Christie Nortje (CUT Free State 2007).

A sample of a telephone card and stamp designed by student Khaliso Makeki appears in figure 6.54. Unfortunately not many of the artworks rendered by students could be show-cased, as they were not always provided in an accessible or usable format. Figures 6.55 and 6.56 depict phone card designs by students Annerie Venter and Marinus Mulder.



Figure 6.54 Khahliso Makeki's telephone card (top row) illustrated in typical comic book style. By combining aspects of traditional and contemporary culture, it manages to speak to younger and older audiences. Makeki's stamp design is clearly geared towards the tourist industry (CUT Free State 2007).



Figure 6.55 Both sides of a telephone card designed by Annerie Venter. The design incorporates a Litema pattern by Paulina Sibeko (CUT Free State 2007).



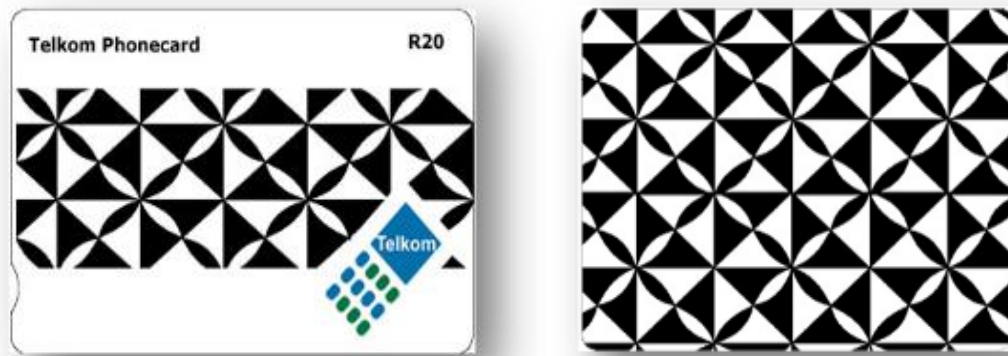


Figure 6.56 Telephone card designed by Marinus Mulder. Mulder flooded his composition with motifs – much in the same manner as one would an actual Litema mural. The original pattern was created by Francinah Mamhlolo Mofokeng (CUT Free State 2007).

Students who had to create their own personalized Litema mural were presented with a uniform template, or rather a photograph of an (actual) wall space on which to apply their wall art. A photograph of the lobby of the ZR Mahabane building (image 6.72 below), the CUT Free State management quarters, was dispensed. Six responses to the given assignment follow in figure 6.57.



Image 6.72 Photograph of wall space obliquely facing the entrance to the ZR Mahabane building, CUT Free State (Beyer 2007).





Figure 6.57 Digitally-rendered murals by (f.l.t.r., top to bottom) Thabiso (surname unknown), Edward Cotty, Adi Eksteen, Jestine Vance, Annerie Venter and Melissa Dunhin (CUT Free State 2007).

## 6.8 The Production of a Litema DVD Documentary (for Reintroduction to Selected Communities)

The purpose of the initial 'Reintroduction to Selected Communities' Project was to re-familiarize women living in deep rural areas in parts of Qwa Qwa and Lesotho with the practice of Litema. The pre-empt for this project was based on the assumption that women in these areas were to a large extent isolated from the wider artistic community and, as a result, may have lost interest in the practise, or have no network to carry forth and share their knowledge of Litema. As mentioned Basotho daughters, and the younger generation in general, appear impartial to this aspect of their culture. Young female learners at schools in the Eastern Free State would benefit positively from an intervention. It was proposed that the reintroduction would commence with training sessions comprised of theoretical components, as well as practical demonstrations. The Litema design manual was to act as guide during these sessions. Two longstanding artists from the community, knowledgeable and skilled in 'traditional' Litema were to be involved. Staff members from the School of Design Technology and Visual Art (CUT) could facilitate the process, and training sessions would be documented by means of photography.

Lamentably, the training sessions never came to fruition. The Litema manual was printed at a much later stage than was originally intended. Another limitation proved to be the general lack of time, a restraint largely imposed by Litema projects by that time in progress and demanding of the present author's attention. In hindsight the extent of this project was not fully

anticipated by the present author. Cost projections likewise fell short. The overall objective of the project, which was to educate and promote could, nevertheless, still be met. An alternative approach would involve the production and distribution of a Litema DVD. Although the item would not necessarily reach artists in rural areas, it could be circulated in schools and locations frequently visited, for instance museums and public libraries. Screening of the documentary in for instance the National Museum in Bloemfontein would prove particularly useful, as it would engage younger viewers, knowledge seekers, international tourists and visitors in general. This new, revised plan could prove to be advantageous in more than one way. The expense of producing and distributing a DVD would be far lower than that involved in a training session. Production time frames would prove more practicable. Moreover, a saving in expenditure allowed for more than two Litema artists to benefit from participating.

Artists Maria Lakatje, Chrestina Mofokeng and Minah (Radebe) Moloi were to be engaged once more. The artists and the present author agreed that filming would take place over the weekend of the 23rd of November 2007. The farm Gryskop presented the ideal setting for the production of the DVD. It was not only home to Chrestina Mofokeng, but also Sophie Mahlaba and Rebecca Moloi, two artists known for their fervour and skill. The homes of these artists, who willingly and enthusiastically offered them for decoration purposes, were in walking distance from the other. This provided opportunity to document more than one home at a time, and the recording of application processes in intermittent stages. Overall filming time would reduce and filming could be finalized within the two days. A video would prove more valuable in that it would capture the authentic experience, with women and artists interacting as they would in a normal situation, and at the same time, in a setting familiar to them. The present author visited the artists a week earlier to provide them with a detailed brief and to make the essential arrangements. A decision was also made to paint Rebecca Moloi's home in the preceding week, as time might not have allowed for three homes to be decorated in the span of a weekend.

On the 22nd of November, a day prior to filming, the present author and videographer Leonard Bisset (of Green Pepper Productions) set out to collect Maria Lakatje and Minah Radebe from their homes in Qwa Qwa. The artists were transported from Phuthaditjhaba and Matsikeng to Gryskop where the happily-reunited friends immediately started to make refreshments and plan the next day's activity. Elizabeth Tshabalala who was visiting from a neighbouring farm, assisted with the preparations. The process of filming and interviewing was clarified once more. The present author and Bisset then continued to the farms Swartfontein and Skaapplaas to collect footage of current murals and of the Eastern Free State surrounds in general. Filming also took place in the vicinity of Clarens. Recurrent rain showers and the lack of available light inopportunely hampered filming. It by no means dampened the spirit of the women on Gryskop, who gathered their brushes and decorating materials at the break of dawn on Saturday the 23<sup>rd</sup> of November. Filming took place sporadically as rain showers continued throughout the day. To compensate for the possible loss of filming time, Chrestina



Mofokeng continued to plaster and decorate her home, whilst the remaining artists proceeded with the home of Sophie Mahlaba. Sophie plastered and engraved; Maria Lakatje, Minah Radebe and Rebecca Moloi followed with their paint brushes. The camaraderie and loyalty that exist amongst the group of artists confirmed once more. As Bisset videographed, the present author conversed with the artists, enquiring about the custom. The dialogue was spontaneous and unplanned and the artists communicated in their native language, Sesotho (English subtitles were to be added afterwards). Interviews were conducted with each of the artists and recording took place between the two houses, throughout different stages of decorating. Rain eventually put an end to the assignment and the Saturday activity closed with a late lunch and a well-deserved rest for the artists. Work continued on Sunday morning. Two days of applied creativity, hard work and dedication later, and the murals were finally complete. A small celebration followed in Sophie Mahlaba's living room. The present author thanked and provided each of the artists with a small token of appreciation. The occasion did meet with some sadness, as this unofficially marked the end of the *Revival of Litema* project, as well as five years of continuous interaction between the artists and the present author. The present author would only see the artists again in March 2008, during the distribution of the Litema book (Beyer 2008a). Images 6.73 to 6.84 show photographs taken during the two days of production. Images 6.85 and 6.86 depict Rebecca Moloi and Sophie Mahlaba's freshly-decorated homes.



Image 6.73 Artists Rebecca Moloi (left) and Maria Lakatje add paint to sections of the square-symmetrical design (Beyer 2007).



Image 6.74 Videographer Leonard Bisset focusses on Rebecca Moloi whilst she is painting (Beyer 2007).



Image 6.75 Artist Minah Radebe (Beyer 2007).



Image 6.76 Painted side-wall decoration in progress. Videographer Leonard Bisset is filming the artist Christina Mofokeng whilst she is explaining the process of engraving (Beyer 2007).





Image 6.77 Maria Lakatje in conversation with the videographer (Beyer 2007).



Image 6.78 Chrestina Mofokeng describes the process of plastering (Beyer 2007).



Image 6.79 Sophie Mahlaba prepares the wall surface before engraving (Beyer 2007).



Image 6.80 Conversation time in Sophie Mahlaba's home (Beyer 2007).



Image 6.81 Elizabeth Tshabalala (left) and Minah Radebe (right) busy preparing lunch (Beyer 2007).



Image 6.82 A light-hearted moment between Rebecca Moloi (left) and Sophie Mahlaba (right) (Beyer 2007).



Image 6.83 The present author with Maria Lakatje (left) and Rebecca Moloi (right) (Bisset 2007).



Image 6.84 The artists say their goodbyes after the end of the weekend (Beyer 2007).



Image 6.85 Sophie Mahlaba's home shortly before completion. Farm Gryskop, 24 November 2007 (Beyer 2007).



Image 6.86 Decorated home of Rebecca Moloi. Farm Gryskop, 24 November 2007 (Beyer 2007).

Editing of video footage commenced in the following week. English subtitles were provided by Monare Kabi, a Communication Sciences lecturer at the CUT Free State. A transcript of recorded conversation as well as English subtitles, as presented to Frikkie Kapp of Green Pepper Productions, is placed in Appendix E. Mardie Delport from the Department Marketing and Advancement (CUT) narrated the storyline. Background music provides for ambience. The video opens with scenes typical to the Eastern Free State – green vistas, harvest fields and homes adorned with Litema. To begin with, homes on the farm Swartfontein are featured. At first recorded from afar, the camera zooms in for a closer view of the decorations and thereafter shifts to the farm Gryskop and the houses about to be decorated. Depicted next are the artists in the process of applying their treatments. Artists introduce themselves and briefly state what they are busy doing. The video concludes with a far view of the three decorated houses and the surrounding landscape. The credits section follows. Artists are recognized by name and the owners of the farms Gryskop and Swartfontein are thanked for permitting filming on their farms. The NLDTF and CUT Free State are acknowledged for their contribution.

The eight-minute long video was shown to the artists in March 2008, in the event of distributing the Litema book. A laptop computer made the presentation possible. The occasion was met with great excitement as friends and family were invited to come and view the video.

The Litema video is placed in Appendix E. It can be viewed on YouTube at the following address: <http://www.youtube.com/watch?v=HFj9PO4pWZU>.

## 6.9 Concluding Remarks

The evidence presented in this chapter should convince with regards the successes and failures of the *Revival of Litema* project. One of the aims of the project was to create an awareness of the art form, another to promote the artist. Both objectives were achieved through the publication and dissemination of two topic-specific publications (one popular and one educational in nature) which cater to a number of audiences. More importantly, these publications made their way to practising Litema communities. It is hoped that the Illustrated



Litema book, through standing testament to the artist's talent and the splendour of her designs, will inspire a passion for the art form and ultimately its continued use. Artists (Litema or otherwise), designers and architects, to mention a few, can only enhance their own creations by drawing on the design manual. The artist and her master craft were showcased at the Heritage Day celebrations which took place at the Musicon in Bloemfontein. The exposure derived from this event alone had far-reaching effect— particularly in the lives of the artists involved. The Litema DVD, although not disseminated as planned, is currently promoted via the influential online platform: YouTube. The video is accessible 24 hours a day and at no cost to the user. The Litema website, albeit in need of updating, performs in much the same manner. The prototype designs developed for industrial purposes may not have found application as yet, but the possibility for a further use, remains. In the interim the Litema book, the website and photographs at the Bloemfontein airport continue to transport the mural into the lives of those not as privileged to see its beauty from upfront.

## Chapter 7

### SUMMARY, CONCLUSION AND RECOMMENDATION

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#### 7.1 Summary

Litema is a traditional mural art largely associated with the Basotho women of South Africa and Lesotho. The Sesotho word describes a ploughed field, the landscape understood to inspire the linear incisions made on mud-plastered homestead walls. Embedded in traditional Litema, is a symmetrical design which stands testament to the artists' unique and ingenious approach to pattern construction and her natural affinity for arithmetic, rhythm and balance. This almost five-century old art form has survived, partly by adjusting to the influence of modernity, socio-cultural and socio-economic conditions. Modern building practices, insecure tenure, industrialization and urbanization, are only some of the variables which continue to threaten the preservation of the physical mural, and perhaps more distressingly the knowledge through which it is brought into existence. Researchers Mothibe (1976), Changuion et al. (1989) and Jolly (2010), by expressing their apprehension regarding the future of the tradition, highlight the urgency for its preservation. This ephemeral mural art form has received limited attention by social scientists and researchers. This thesis contributes towards this lacuna in Litema research with a particular focus on artworks located in the Free State.

Chapter 1 introduced the literature survey and provided an account of the publications which informed and shaped this study. Early historical records, such as those collected by Campbell (1820, 1822), Stow (1905) and Walton (1948, 1951, 1956), though irreplaceable, are markedly deprived of rhetoric and visual demonstration. Gaps in research exist between these earlier records and those collected later by Mothibe (1976), Kaltenbrun (1979), Frescura (c. 1970), Changuion et al. (1989) and Van Wyk (1996, 1998). Academic discourse, which is mostly limited to the work of Kaltenbrun (1979) and Van Wyk (1996), is not always accessible or available for public consumption. Catering for the latter are a small number of high-end photographic books, for instance publications by Changuion et al. (1989), Van Wyk (1998), Magubane and Kloppe (2000, 2001a, 2001b), and most recently, Jolly (2010). These texts are highly regarded for valuing and preserving at least visually, contemporary designs. Reproductions of Litema patterns collected and collated by Mothibe (1976) and Kaltenbrun (1979) are likewise recognized. Collectively, this body of work is invaluable for its demonstration of stylistic progression and the evolution of the art form. It is clear from this work that early mural designs were modelled on abstract forms. Later, animal motifs, naturalistic and near abstract floral representations predominated and more recently, images of modernity have started to feature. The typical geo-symmetrical approach to Litema and the frequently related four-petal flower is the stitch that holds together the varied Litema artworks and motifs. This chapter highlighted the changes occurring in the art form and

through assessing the locus and extent of Litema literature, not only validated the earnestness for documentation and preservation of the design, but also for the conservation of the practice itself. In general, this study responded to this need in a number of ways, discussed at length in Chapter 1. Among them: the extension of Litema knowledge, the preservation of this knowledge, its promotion, and the facilitation of discussion and exchange of information with artists and knowledge holders.

Chapter 2 outlined the processes and methodologies involved in addressing the need for intervention. The traditional practice is feigning and the art form is shifting due to a wide range of factors such as the introduction of modern building styles and decorating materials, disinterest from the younger generation, and progressive urbanization. Documentation and preservation of existing knowledge is required and whilst this is the major focus of the chapter, the eight projects aimed at promoting, reviving and supporting the art form, as per the CUT/NLDTF Funding Proposal (2003), is also discussed in great detail. Particular attention was given to the process of securing and setting up the project, financial matters, identifying key stakeholders and logistics in general. The study employed a descriptive, qualitative and exploratory approach. Research instruments comprised of data collection by means of fieldwork, photography, questionnaire-based and verbal interviews, as well as permission agreements signed between the authors (Beyer and the CUT Free State) and Litema artists. The study area comprised of twenty farm worker settlements located on farms in the greater area of Bethlehem, Warden, Harrismith and Vrede. Permission from farm owners and artists to conduct interviews and take photographs was obtained prior to the collection of data. Artists, after their initial verbal consent, provided the authors (Beyer and the CUT Free State) with the right to publish photographs of their homes and themselves in the form of a formal permission agreement. Chapter 2 also reflected on the researcher-participant relationship, the role, rights and involvement of participants in the research. This contributes to the discourse around ethically-appropriate indigenous knowledge research.

Chapter 3 related to the more tangible features of Litema. First described was the structure on which the decoration is applied. In this study flat-roofed (Highveld) and hipped-roofed dwellings appear wide-spread in the Free State. Rectangular and circular *rondavels* also feature, though minimally. Flat-roofed dwellings are so called because of the structure of their roofs, which are comprised of flat sheets of corrugated iron. The roof is never tied down in order for it to be removed quickly and reused. Farm workers, due to moving around often (in search of work), live nomadic lifestyles. Homes are usually built with sundried bricks and wattle walls filled with earth and dung and plastered over with a mixture of cow dung, clay and water. It is this standard plaster base which receives either painted, engraved, mosaic stone or relief treatments, and at times, combinations of any of the four techniques. Most common in the Eastern Free State is the painted Litema. Colouring material was traditionally attained through mixing earth oxides and mineral powders with water and soil. Though this method of



painting is still in routine, it appears to be outweighed by the preference for industrially-manufactured paints and colour dyes. When colouring material is not available or affordable, substitute materials amongst other, charcoals, burnt vehicle tyre and discarded battery powders (for black), washing powders (for blue) and maize flower, sour milk or chalk (for whites) are sourced. Painting utensils comprise commercial brushes, bundled sheep wool or cloths. Vibrantly coloured homes are often observed in the vicinities of small towns which have farmer co-ops or hardware stores that stock these provisions. Facades are generally decorated more elaborately. The purpose is to attract the attention of passers-by and visitors, and side-walls don't often oblige in this regard. Similar handling applies to engraved embellishments. Secondary wall decorations are usually more subdued. They do at time supplement or act as extensions of the more elaborate, intricately-patterned front wall decorations. Patterns are engraved in the plaster whilst still wet and anything from forks to fingers are used to make the incisions. Relief decorations require immense skill and patience and it is mainly for this reason that they are rare. The process involves sculpting and shaping clay into or onto moistened wall plasters. Reliefs can feature as low or high rise sculpting. Around the foundations of homes, they serve as pedestals for seating and as raised doorsteps, they prevent homes from flooding. Another type of high rise relief, the low courtyard wall, in all practicality, has become outdated. Past research shows that the *lelapa* (courtyard wall) featured regularly in front of homes. Their significance is ascribed to the fact that they demarcated the outside living zone, the space associated with the everyday and domestic tasks of a woman. When embellished with patterns and colours, these low entrance walls raised the profiles of the most modest of homes. Decorated floors are no longer seen, as nowadays they are often covered with Novilon flooring or Linoleum tiles. Ornate gables, parapets, steps and crenulations modelled from clay, likewise disappeared. Low rise wall surface reliefs usually feature as patterned borders around doors and windows, and along the extremes of walls. They are said to support and protect underlying wall surfaces which, in these areas, are prone to deterioration. As borders they serve as pointers which draw attention to the physical structure of the building. Stone mosaic borders function in the same manner. When patterned and juxtaposed of contrasting colours, mosaic stone work makes as prominent an impression as painted Litema. These applications are however better known for their permanence. They protect wall plasters from wind and rain and are understood to be the oldest types of Litema. At times an entire house may be covered in stone work, a task as arduous and time-consuming as that of relief sculpting. Decorations inside homes feature in two predominant ways – either as elaborately patterned 'wall paper' designs, or as wall cabinets sculpted from clay. Former designs are painted on, often with the help of a patterned cardboard cut-out which aids in organizing the pattern. The clay cabinet can be described as a variant type of relief, however also a style on its own. Said to emulate the style of European cabinets and dressers, clay cabinets display family heirlooms, prized possessions and everyday trivialities. The cabinet is slowly disappearing. Like other relief application it requires a particular set of skills and talent, the latter feigning together with the generation of artists who

are associated with this application. Decorative borders and colour bands could also be classified as a lone standing treatment. As previously alluded, these decorations function in a number of ways. They emphasize and endorse architectural features by emulating structural design. Patterned borders also hide signs of dilapidation which normally occur in areas exposed to the elements. A painted-on border easily hides imperfections like cracks and mud splatter. It can instantaneously refresh an older design as well as support and protect underlying wall surfaces. Wall corner patterns and motifs, which function to the same effect, may have been invented during the conversion from circular to rectangular and square wall surfaces. The chapter moved on to explain how the classical geo-symmetrical Litema design is constructed. The phenomenal design is composed using a unique four-square pattern building technique. The latter process involves a square-outlined base motif which through replication, inversion, and rotational symmetry, evolves into a four-square motif, later mural pattern, and thereafter mural design. Chapter 3 concludes by discussing the time period and manner in which decorating takes place. Homes are adorned before and after the rainy season in celebration of the changing of seasons, in anticipation of Christmas and Easter, weddings and births, and to mourn the passing of a member of the family or community. Though most artists decorate their homes on their own, they are at times also aided by fellow-artists, friends and family members. Artistic teams are often comprised of mothers and daughters and so Litema is transferred from one generation to another.

Chapter 4 closely studied the various types of Litema in order to estimate the possible origins and meanings of the pattern motifs. The issue of meaning has been debated, but there are a number of gaps which this study grappled with. Evidence suggests that the earliest Litemas, which were rudimentary and marked by abstraction, transported from earlier pottery items. Whether these figures carried any allegory cannot be ascertained, as historical records are generally vague and without analysis. What is known is that, through the ages, these patterns have been tantamount to African design, and they are just as widely used in current times. One researcher suggests that arrows (or spear heads) represent the male reproductive organ, the triangle that of the female. Rows of triangles or chevrons are said to be symbols denoting water, rivers, uneven and mountainous terrain, and the unseen god Modimo who also evokes lightning – implying that the zigzag (a chain of interlinking triangles) signals a call for rain. It is believed that circles and dots represent seeds. These forms are said to link the fruitfulness of the woman with the fruitfulness of the land. Women work as agricultural labourers and this allegory may not be without context. In this study it was not found that crosses carry symbolic or religious significance. These forms may simply manifest as over-stylized four-petal or flower motifs. Most agree that the linear engraved Litema is a realistic representation of a ploughed field. In this case the suggestion of an added significance is supported with this study. Floral and plant motifs populate Litema designs for more than one reason. They are first and foremost copied from the artists' natural surrounds and they represent growth and beauty. The artist 'beautifies' her home by placing on it the object of beauty. Plant depictions range

from naturalistic to abstract. The four-petal flower represents the second phase of the stylistic progression which represents in this seemingly spontaneous evolution of flower forms. Of these the four-petal flower is most recognizable. Its use in murals throughout Africa stands testament to its popularity. The abstract flower is also favoured, and it produces either intentionally or spontaneously through the typical 4-square construction technique. In the latter process it is almost certain that some facet of organic form will be retained. The woman's connection with earth and plant forms is emphasized once more, when a number of researchers account how young Basotho initiates engrave Litema patterns in their clay-covered legs during initiation ceremonies. Animal motifs rarely feature in Litema murals. It is possible that the use of this motif resulted from an exchange which took place when Basotho and San people interacted in historical times. Animal depictions, identical to plant forms, stem from the artist's natural world and they are at times revered for having specific qualities. This is most likely why the figure of a lion finds itself incorporated in the branding of a popular brand of matches, and continues to transport to Litema murals. The animal figure is a significant protagonist in the establishment of identity. It is therefore not uncommon for lions and crocodiles to adorn houses in the Free State and Lesotho, which is where they are the totems of two important ethnical groups. This phenomenon is observed in other mural arts in Southern Africa. There are other motifs that appear time and again, and that are commented on by a number of researchers. A pattern that resembles a stretched animal hide or Basotho shield, frequently displays around doors and windows. A 'mortar'-like image likewise appears on house corners, around doorways or as lone-standing motifs. Although not observed that frequently in Litema murals, it displays regularly in Ndebele and Tsonga murals. In the latter form it is said to represent a mortar used for crushing grains. Modern, branded and domestic imagery visibly serve as impetus in contemporary Litema designs and in some instances the actual object is built into the mural. Anything from vehicle hub caps to printed enamel plates are used. Modern building materials and styles are emphasized to a great extent and sightings of pseudo doors and windows are not infrequent. It is not certain whether the latter approaches, the adaptation of European building styles in general, and the use of modern images and objects is a reflection of the artist's aspiration for a westernized way of living, or simply an acceptance and embracement of their modern-day environment. Other popular and repeatedly used motifs found in this study included those which appear on playing cards, in other words hearts, clubs, spades and diamonds. Though these icons collectively symbolize good fortune, they are also seen on everyday household items and in modern media. The heart is an age old symbol of love, a historic representation of the earth and in context of Litema, in all likelihood also a sprouting seedling. These images feature recurrently in the realm of the woman. They are associated with other items central to the Basotho, amongst others Basotho blankets and the Lesotho code of arms. Just as inseparable is the pride of a nation and house facades in Lesotho and South Africa often support the latter sentiment by advertising a flag or map of their country. It may nevertheless also be the graphical qualities inherent in this type of insignia, which appeals to the contemporary artist. One of these



qualities, colour, plays a definitive role, but perhaps not to the extent suggested by Van Wyk (1996, 1998) who claims the colour red to be symbolical of the blood of the earth, black of the ancestors and the clouds, and white of happiness, purity and illumination. It is also believed that colour is used to give expression to political and feminist views. This was on the other hand not found nor articulated by any of the artists who participated in this study. However, very evident is the artist's acknowledgement of her natural surrounds. This is particularly reflected in the colouring of house decorations during different times of the year. It can thus be said that the art form is influenced by natural phenomena and the atmospheres associated with these.

Chapter 5 introduced and reflected on the traditional Basotho blanket and popular print fabric *isiShweshwe*. It illustrated the synergy of pattern-copying which undeniably exists between Litema and blanket patterns, and similarly between Litema and *isiShweshwe* fabric. Research on Basotho blankets shows that the item has public, ritualistic and everyday uses. It in fact plays such an integral role in the life of its wearer, that it has become an expression of the wearer's culture. Its importance was so highly regarded that early blanket manufacturers, who observed some of these uses and related meanings, incorporated imagery and names which associated with the customs. Although these descriptors devised in a western paradigm, they found acceptance with Basotho wearers who started ascribing their own meanings and names to the blankets. Blanket manufacturers like Frasers Limited, and later the Frame Group, in seeking the wearer's advice, sent designs to their supply stores where they were tested for approval by their customers. Many of these motifs bear great resemblance to the mural designs seen on past and current homes. Included are playing card motifs, crosses that resemble the Victoria England cross, typical four-square patterns (blankets are manufactured with the D-design process which takes one motif and replicates it in the same manner as a four-square Litema pattern) and forms which not only emulate the form of the four-petal flowers, but the four petal flower itself. Almost identical spiralling plant forms, petal designs, linear designs and abstractions, shield- and hide-like motifs, playing card motifs and the same emblematic animals that dress Basotho homes, repeatedly incorporate into blanket designs. These occurrences could be ambivalent, but it seems that in this study they are not. The blanket and mural carries equal significance, and exists in the same sphere of the artist and the woman. By wearing the blanket she makes a social statement; the mural functions in the exact same manner. It could not be established in this study whether blanket patterns transported to homes or whether it transpired the other way around. It is highly probable, especially when considering the special circumstances in which blanket patterns were informed, that this cultural transmission comprised a two-way process. This collaboration can also be applied to the *isishweshwe* fabric pattern. *Isishweshwe* designs share characteristics with Litema designs; fabrics are generally populated by floral forms presented in the same symmetrical, linear and repetitive mode. Sections of the pattern motif are often contrasted through the placement of opposing values (inversion), and more importantly, one of *isishweshwe's* most significant

attributes, is also the four-petal flower. Tracing the historical route of *isishweshwe* reveals that pattern motifs originated in India and Indonesia. The archaic *kawung* design, an exact replica of the four-petal flower, deviates from the latter continent, the birthplace of Batik. Silk and material from Asia was brought to South Africa and Lesotho in the early 17<sup>th</sup> century. Today *isishweshwe* fabrics are widely-held and most worn. For many South African women, wearing *isishweshwe* is the national mode of dress. This significance must extend to the mural, for the women of the Free State are recognized for wearing their *isishweshwe* fabric. The connection between the two designs is confirmed by researcher Leeb du-Toit, who shares the information that Fleur Rorke, an independent textile designer living in Lesotho in the 1960s, copied mural patterns whereafter they were integrated into textile designs. Today *isishweshwe* continue to display motifs and patterns which are near-replicas of those seen in murals. This so far proves that the mural pattern continues to influence. On the other hand, many Litema artists communicate that they are inspired by the patterns found on fabric. Therefore, it must be considered an exchange or sharing of cultural iconography.

Chapter 6 carefully outlined the results of this study based on the major outcomes of the *Revival of Litema* project which proposed to revisit, reintroduce, revive and preserve the Litema art form. The *Revival of Litema* activities involved (1) the extension of the knowledge on Litema, (2) a celebration of Litema during Heritage Day 2004, (3) the creation of a Litema website, (4) the production and publication of an illustrated Litema book and (5) design manual, (6) a permanent photographic display and physical Litema murals, (7) the development of prototype products such as jewellery, a quilt and postcards, and (8) the production of a Litema DVD. The first project, *Extending the Knowledge of Litema*, initiated in April 2005. It involved the collection of data and photographs on twenty farms situated in the Eastern Free State, in a zone comprising the towns Fouriesburg, Bethlehem, Warden, Harrismith and Vrede. Data were collected by means of verbal and questionnaire-based interviews, which were supported by permission agreements (which gave the present author and CUT Free State permission to publish photographs of their homes and of the artists) in the later stages of the study. Eight research excursions were undertaken to the study area between April 2005 and November 2007. Between September 2004 and November 2007, approximately 19400 kilometres were driven, 2700 photographs were taken and 180 new Litema designs were recorded. A total of 59 Litema artists were formerly interviewed and 54 permission agreements were signed. Research data fed directly into this study. The activity *A Celebration of Litema on Heritage Day 2004*, involved four Litema artists who decorated the peripheral walls of the Musicon music academy in Bloemfontein with Litema. The day-long activity was complimented by music and dance performances on the Musicon grounds, as well as an evening function which 'opened' the mural 'exhibition' and introduced the artists. The event received considerable mention in the media. The third *Revival of Litema* project involved the *Creation of a Litema Website*. The website, which is dedicated to the topic of this research, is housed on the web portal of the CUT Free State. It comprises various subject and image

categories which relate to the Litema practice, the artists, technical and figurative aspects of the design, geographical location and currency of the form. Though the website has not been updated since 2006, it is still live, searchable and accessible, and the information is pertinent. The fourth and fifth activity, involved the production of an illustrated Litema book *Litema Mural Masterpiece* (Beyer 2008a) and a design manual, *Litema Mural Masterpiece – A Design Manual* (Beyer 2008b). The full-colour, 28-page, A4-format coffee table book which showcases Litema murals, their creators and environs, combines and presents Litema data collected by the present author in the period spanning 2002 to 2008. As the book focusses on the Litema image, text is mostly limited to a foreword, introduction and in the form of caption details. The book was distributed in the communities where the *Revival of Litema* research was conducted and now features in the collections of approximately 500 libraries across Africa. The 35-page, single-colour, A4-format manual (with cover image in colour), acts as an educational supplement and compliment to the illustrated book. The content encompasses mainly Litema graphics (72 in total) which were first vectorized by CUT Free State students and thereafter by Annerie Venter. The pattern graphics which appear, similar to those collected in Mothibe's 1976 *Litema* booklet, are aimed at preserving current designs. The manual also acts as a guide for artists and designers, who could integrate, if not the motifs themselves, the process of constructing four-square patterns in their own creations. The patterns were extracted from mural photographs recorded by the present author between 2002 and 2008. The manual foreword and introduction paints the background to Litema. The *Placement of a Litema Mural* project was largely accomplished at the Bloemfontein International Airport. A successful consultation with the Airports Company of South Africa (ACSA), and Incline Architects, the company commissioned with the 2007 revamp of the Bloemfontein airport, resulted in the integration of Litema designs in the newly-refurbished interior of the airport building. Management boardroom walls were decorated with a Litema pattern originated by Litema artist Paulina Sibeko. Block-mounted A1-size mural photographs were installed in both the arrivals as well as departure halls of the airport. The introduction of Litema into these spaces received extensive media coverage in the form of newspaper and online articles. The project *The Development of Prototypes for Industrial Purposes*, involved graphic design students of the CUT Free State, producing Litema-inspired postcards, telephone cards, stamps and personalized mural designs. The resulting prototypes were regrettably never promoted due to neither time, nor funding allowing for further action. 3000 sets of (12) Litema postcards, designed by Christie Nortje, were however printed and distributed amongst Litema artists, the NLDTF and numerous CUT Free State stakeholders. Phillip van der Walt of Project 5 Jewellery Design created a number of jewellery designs distinctly Litema. Four designs were cast in silver. This set contained a Litema ring, pendant, tie clip and cufflinks. The prototypes were intended for use as institutional and corporate gifts. A Litema quilt manufactured by Professor Frances van Schalkwyk and two other quilters, Hettie Pringle and Issie Steenberg was based on a Litema motif by artist Josephine Ndlovu. The quilt was presented as a gift to the NLDTF board. The *Reintroduction to Selected Communities* project was originally aimed at



reacquainting rural Litema artists and young female learners at schools in the Eastern Free State with the practice in the manner of training sessions. These sessions, however, did not materialize. Instead, a more viable project involved the production of a short Litema DVD which featured five Litema artists, Mama Minah Radebe, Rebecca Moloi, Sophie Mahlaba, Chrestina Mofokeng and Maria Lakatje. The artists were filmed whilst applying decorations to two homesteads on the farm Gryskop near Warden. The DVD was not disseminated to schools and museums as planned. The possibility to do the latter however still exists. In the interim the video is available on YouTube, an online platform which speaks to viewers worldwide. Though plagued by a number of unanticipated hindrances, the *Revival of Litema* project was completed with success. The processes involved in the completion of the *Revival of Litema* project are shared in the hope that future researchers and scholars will learn from the challenges, limitations, strengths and successes of the project, before embarking on a similar journey.

## 7.2 Conclusion

Litema house decoration has undergone notable transformation between the early 19<sup>th</sup> century and this day. The earliest documented murals depicted crude ornamentations and animal figures. Colour usage was limited and reflected the offering of ochreous earths and mineral oxides. A century later, floral stylizations and geometric abstractions were setting the tone. These developments paralleled that of the built structure. Natural building materials were both disappearing and being replaced by synthetic man-made materials. With new materials came new construction styles. Square and rectangular-built homes made their appearance and brought with them flat roofs, sculpted pediments, gables and parapet walls. Corner patterns were now adorning new, geometric wall spaces, and multiple-square patterns and designs willingly conformed to compliment these formats. Synthetically-manufactured paints and colour dyes added to the transformation, turning modest homes into colourful abodes. Today modern ideas and cultural icons continue to be absorbed into the mural design and at times, the physical structure itself.

The same ideas and aspirations that brought about transformation in the mural are however also eroding inherent and related cultural values. The younger generation have become disinterested in the practise, and many are moving to towns and cities in order to find a better life and to satisfy their need for consumer goods. Clay cabinets are being replaced by mass-produced modern furniture, and once decorated homestead floors are being covered by linoleum tiles and Novilon. Lifestyles and tastes in décor are changing in rural areas. With easier and possibly cheaper decorating goods there is no reason for investing in *lelapa* walls or elaborate roof ornamentations. These features started disappearing from the Litema landscape a decade ago and today exist no more. Modern brick houses built in accordance with government regulations, may rightfully improve the living conditions of farm workers, but they unknowingly also undermine the cultural tradition of Litema. In other ways, Litema has

adapted, adopted and embraced life around it. Yet in the process many of its features have disappeared and, most alarmingly, in a very short span of time. It is these changes - the conformity with and conflict from traditions - that this research confirms. Kaltenbrun, Frescura and Bekker's work recurrently reference work collected in areas such as Senekal, Bethlehem, Villiers, Ladybrand, Aberfeldy and Paul Roux. During this study, the same areas were scanned for decorating activity, yet none was found. A number of researchers have awarded figurative meaning to motifs and designs. None of the artists encountered in this study can authenticate any of these assertions. If meanings did indeed exist, as past researchers claim, this would mean they had faded into obscurity in the last ten to fifteen years. Meaning by implication, would add far more significance to the art form. The loss thereof would be unmeasurable. The mural and its value, is fleeting. To prevent further erosion of it, documentation of the art form remains critical.

The aim of this study was to expand on the existing knowledge of Litema, to reacquaint the original knowledge holder with the practice, to promote the artists and the custom through making the public aware of its value and by doing so, install an appreciation for it. To achieve the latter objectives, eight projects under the auspice of the *Revival of Litema* project were implemented and completed, most successfully. One project, which was aimed at reintroducing Litema back into communities by way of training sessions, proved to be too ambitious and did not materialize in the intended form. However, the production of a Litema documentary, which is now viewable on the YouTube online channel, achieved this goal. The Litema website also supports the latter outcome. Although it can be argued that these platforms are not always accessible to those who stand to gain most from the knowledge (the artists themselves) the message, ultimately, reaches far wider, worldwide and diverse audiences. The objective to reintroduce the art form to Litema communities, was greatly realized through the dissemination of the illustrated book, *Litema Mural Masterpiece* (Beyer 2008a) and design manual, *Litema Mural Masterpiece – A Design Manual* (Beyer 2008b). The Litema book was sent to approximately 500 libraries across Africa. The project comprising the manufacturing of prototypes could have been more successfully realized, had time and resources allowed for it to be tested in the industry. It is hoped that by sharing the processes behind the latter projects, future researchers embarking on similar projects can be altered about the challenges that they may encounter. The success and outcomes of this study was very much reliant on the collection of additional research material, photographs in particular. Findings culminated in two topic specific publications and a permanent display of Litema at the Bloemfontein airport. The Litema publications and exhibition, and similarly the Heritage Day Litema celebration at the Musicon in Bloemfontein, were well promoted. Related articles and transcripts, as well as blog entries referenced in Chapter 6, are collected in Appendix D. Comprised in the latter collection are supplementary articles which relate to the *Revival of Litema* project. It is important to note that awareness was not raised through news and broadcast media alone. Academic papers were delivered at the International Conference on

the Arts in Society in Edinburgh Scotland in 2006, three CUT Free State Prestige research seminars in 2005, 2006 and 2009, and at the 12<sup>th</sup> International Biennial Conference of the Southern African Folklore Society (SAFOS) in Pretoria in 2012. Note that the two papers presented at the latter (SAFOS) conference, were co-authored by Dr Rudi de Lange. Two articles based on the results of this study have been submitted for peer review. The first titled *Ethical considerations in collecting visual indigenous knowledge: A case study of the photography of Litema designs in the Eastern Free State* (De Lange and Beyer 2008) has been accepted and published by the *Southern African Journal for Folklore Studies (SAJFS)*. A copy of the article is placed in Appendix D. The second paper, *The Litema design: Mural decoration of the Basotho women in the Eastern Free State* (Beyer and De Lange 2008) which was submitted to *Navorsing van die Nasionale Museum, Bloemfontein* (Journal of the National Museum Bloemfontein), is currently under review. Adam Weismann and Katy Bryce in their book *Using Natural Finishes: Lime and earth-based plasters, renders & paints* (2008), dedicated three pages to the story of Litema, based on information given to the authors (Weismann and Bryce) on request. Pages from the book are contained in Appendix D. Whether it was in an academic paper or newspaper article, recognition throughout was given to the Litema artists and participants involved in this study. With the exception of works by unidentified artists, no work was left nameless. This steadfast sentiment was aimed at elevating the two most important contributors to this body of work: the artist and her Litema, thereby giving a voice to the unheard artist, and her art.

Although successful in its aims, what this thesis alludes to is the need for the artist to tell her own story. The collection of oral histories plays a central role in this regard. It is one way in which to safeguard intangible heritage and indigenous knowledge systems, both of which are strategic to Litema. The artist is in a far better position to capture the richness and vastness of the Litema knowledge passed on to her - some of which was only touched upon in this study. Language barriers between researchers and participants can also be overcome by capturing information in this mode. However, provision must then also be made for meaningful translation, transcription and most importantly, conservation of the recorded material.

### 7.3 Recommendation

Researchers, heritage practitioners and photographers (amongst others) have a social responsibility to collect, preserve and popularize knowledge related to Litema. It is with the latter thought in mind that the present author recommends that in future, a concerted effort must be made, to collect the oral histories of those artists involved in creating artworks in this field. Their voices would not only add another dimension to the research and to the layered history of Litema, but also to a visual and an oral archive devoted to, but not necessarily limited to Litema. The mural has played such an integral role in the lives of rural South African women, their landscape and homesteads. Litema can, for this reason alone, simply *not* be allowed to fade into the past.



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## Appendix A - Index

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- NLDTF Call for Applications (2003)
- NLDTF/CUT Funding Proposal (2003)
- NLDTF Grant – Letter of Confirming Grant Award
- NLDTF/CUT Grant Agreement (2005)
- Artist's Permission Agreements (English, Zulu, Sotho, Xhosa)
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## **NATIONAL LOTTERY DISTRIBUTION TRUST FUND**

### **ARTS, CULTURE & NATIONAL HERITAGE**

The Distributing Agency for Arts, Culture and National Heritage, established in terms of the Lotteries Act (No. 57 of 1997), is ready to consider applications for funding from the proceeds of the National Lottery. To facilitate the adjudicating process, specific qualifying criteria is being advertised for each of the following sub-sectors:

- **Arts**
- **Heritage (Cultural and Natural)**
- **Environment**

The vision of this Distributing Agency is “to make a contribution to building a Nation that values, preserves and conserves its natural, cultural and artistic heritage, both traditional and the contemporary, for present and future generations.”

Applications from applicants who have not yet submitted applications in 2003 will only be considered if they include the following:

- 1. FORM 03/1, duly completed and signed;**
- 2. Project Summary, in the suggested format and not more than one page;**
- 3. Project Business Plan with supporting documentation;**
- 4. Constitution, Articles of Association, Trust Deed or Founding Document;**
- 5. Audited Financial Statements for the past two years; and**
- 6. Registration Certificate.**

**Organisations that are not in a position to meet the above requirements are requested to apply in partnership with established organisations. There should be a written agreement between the two parties and documentation should be in the name of the organisation that can submit all the required information.**

It is regretted that no electronic applications, faxed applications or incomplete applications will be processed at this stage.

Applications for multi-year projects are also encouraged.

The Agency will consider applications in each of the above sub-sectors from organisations engaged in specific activities, as detailed below:

#### **MAJOR PROJECTS**

Funding will be made available for major projects of national significance in the areas of Arts, Heritage (Cultural and Natural) and Indigenous Knowledge and Environment including, but not limited to, tours, exhibitions, infrastructure development, capacity development, restoration and also for the acquisition of South African works for the long-term benefit of all South Africans.

## **RURAL GRANTS**

Projects are sought from rural areas, with priority given to Eastern Cape, Free State, KwaZulu Natal, Limpopo, Mpumalanga, Northern Cape and North West. These projects should be designed to serve the community by developing activities in the areas of Arts, Heritage (Cultural and Natural) and Indigenous Knowledge and Environment in under served communities.

## **ARTS**

### **Creative Development Grants**

Focus will be on artists across all genres in order to encourage the development and production of new, original work with a strong South African flavour, including but not limited to composers, choreographers, poets, writers, etc.

### **Festivals**

Applications are invited from the festival organisers who can demonstrate existing support and partnership within their community (local government, corporate sector, artistic community and public).

### **Film Production and Distribution**

## ***HERITAGE***

Priority will be given to organisations that submit business plans/project proposals focussing on the following areas:



## ENVIRONMENT

In order to access funding, organisations should preferably be involved in one or more of the following focus areas:

- Biodiversity conservation and eco-tourism development
- Anti-Pollution, anti-degradation, waste management and cleanup operations;
- Temporary relief from disasters and the prevention of erosion of the environment;

### Application for National Lottery Funding

Applications for funding are invited from historical, natural, cultural and architectural heritage organisations, CBOs, NGOs, Parastatals, Educational Institutions, Metropolitan Authorities, Local Authorities, associations or juristic persons.

Preference will be given to projects that will promote the following areas of transformation:

- Equity and redress of historic imbalances;
- Nation building;
- Job creation;
- Skills transfer; and
- Creation of partnerships and opportunities for disadvantaged communities.

**Further, in terms of clause 5 of Regulation Gazette No. 21696 dated 27 October 2000, only organisations registered as not-for-profit organisations may be considered for funding.**

Organisations that meet the criteria as set out above, are invited to request the prescribed application FORM (03/1) from:

#### **NATIONAL LOTTERY DISTRIBUTION TRUST FUND (NLDTF)**

**Central Applications Office  
Private Bag X101  
Brooklyn Square  
0075**

**Telephone: 012-362 0306  
Fax: 012-362 3899**

**Email: [arts@nlb.org.za](mailto:arts@nlb.org.za)**

## **Deadline**

In order to be considered for funding within the scope described above, applications together with supporting information, should reach the NLDTF by **Friday, 26 September 2003**.

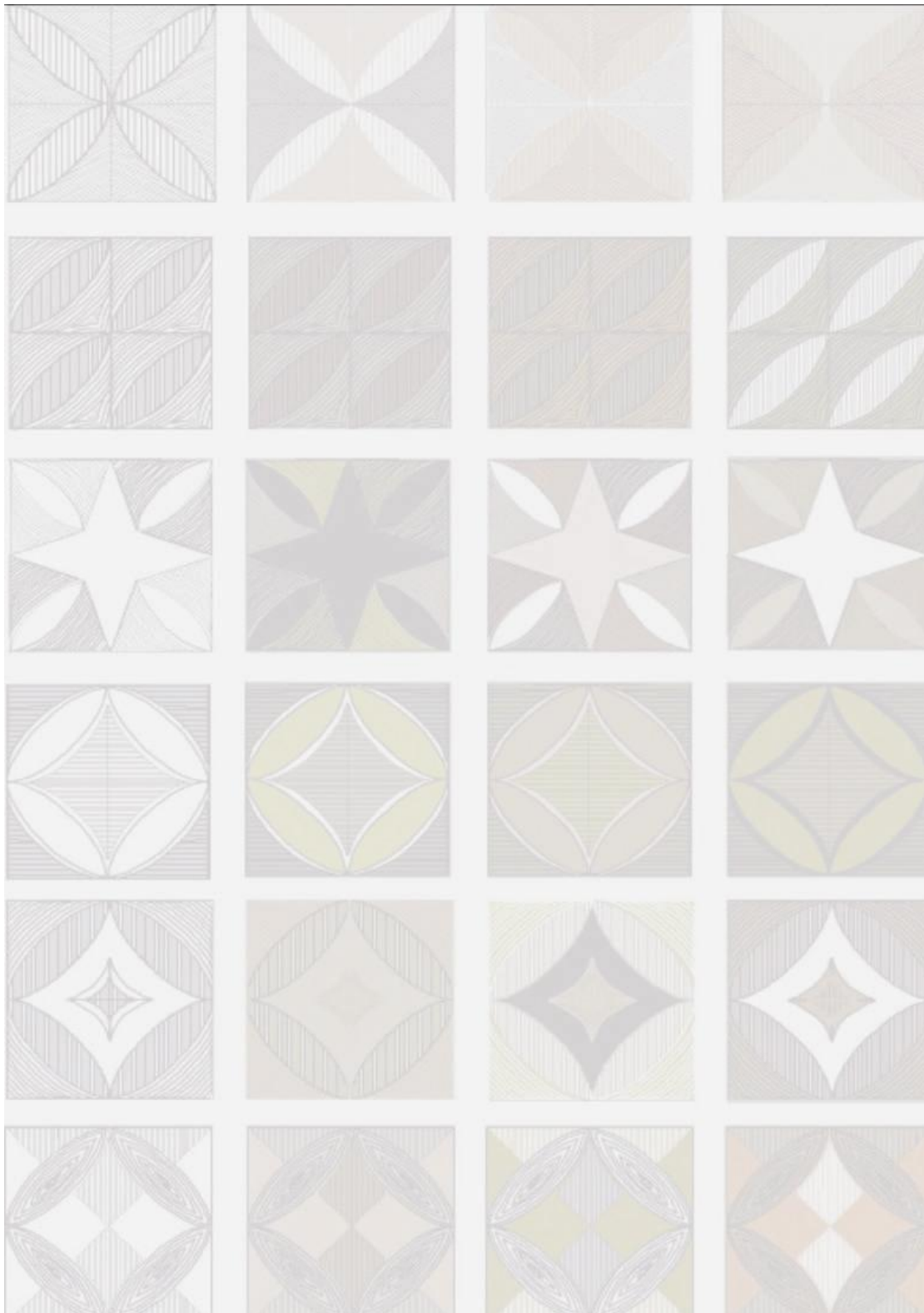
*The Arts, Culture and National Heritage Distributing Agency reserves the right not to make any allocations.*

## Revival of Liteima, the art of Basotho house painting

Technikon Free State

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*Me Carina Beyer, Prof SM (Moss) Thulare, Dr Rudi de Lange*





## Project Contact Details

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<i>Contact Person</i>	Me Carina Beyer
<i>Position</i>	Staff Member (School of Design Technology and Visual Art)
<i>Organisation</i>	School of Design Technology and Visual Art Technikon Free State
<i>Postal Address</i>	Private Bag X20539 Bloemfontein 9300
<i>Physical Address</i>	Park Road Bloemfontein
<i>Telephone • Fax</i>	051-5073392/3184 • 051-5073184
<i>Cellular</i>	0835010280

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<i>Contact Person</i>	Dr Rudi de Lange
<i>Position</i>	Head of Department / Project Supervisor (School of Design Technology and Visual Art)
<i>Organisation</i>	Technikon Free State School of Design Technology and Visual Art
<i>Postal Address</i>	Technikon Free State Private Bag X20539 Bloemfontein 9300
<i>Physical Address</i>	Park Road Bloemfontein
<i>Telephone • Fax</i>	051-5073185 • 051-5073184
<i>Cellular</i>	0836606069

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<i>Contact Person</i>	Prof SM (Moss) Thulare
<i>Position</i>	Deputy Vice Chancellor – Marketing and Advancement
<i>Organisation</i>	Technikon Free State
<i>Postal Address</i>	Private Bag X20539 Bloemfontein 9300
<i>Physical Address</i>	Park Road Bloemfontein
<i>Telephone • Fax</i>	051-5073421 • 051-5073503

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## Executive Summary

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Litema is an indigenous art form found on Basotho houses in the Eastern Free State province of South-Africa and Lesotho. This art form is in danger of dying out due to westernization, urbanisation and a lack of interest by the younger generation (modernization).

Technikon Free State has conducted research on the origins and meaning of this form of decoration and has also compiled an extensive collection of photographs, Litema designs and patterns derived from the Litema art.

The aim of this project is to initiate a process to revive this art form and to preserve these designs and patterns.

The outcomes of this application will culminate in a permanent Litema art mural, an illustrated book about the art of Litema, an illustrated manual aimed at existing and potential Litema artists to revive this practice in rural areas, an extensive Litema design archive and a celebration during Africa day as part of a public awareness campaign.

It is hoped that support for this project will stimulate and revive the rich cultural practice of Litema and aid in the preservation of this indigenous form.

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## Project Business Plan

### *Background to the project*

Basotho women are the creators of Litema, an indigenous art form otherwise understood as Basotho mural art. Research indicates that this tradition is currently still being practised and may have had its birth three centuries ago, constituting it as a national heritage. Traditionally Litema designs were applied to mud-plastered walls of houses once the men were finished building these. In more contemporary times the tradition is associated with special events such as weddings and funerals and religious occasions, specifically Christmas and Easter. It is also a seasonal phenomenon celebrating the coming and going of seasons, thus strengthening the woman's connection and consequently, her interaction with nature (practise becomes ritual).



Women busy decorating



Decorations – September 2002

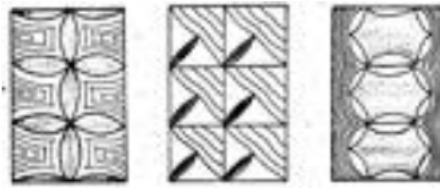


Decorations – April 2003

Although its roots are deeply imbedded in Lesotho, the practise currently affects many women in South-Africa, particularly in parts of the Free State province. The majority of these women and practising Litema artists may only be found in rural areas and on privately owned farms, isolating them geographically (from their roots in Lesotho) as well as artistically (any art form needs an environment of fellow-artists to survive). This factor not only impacts negatively on the assertion of the woman and artist's identity, but also on the continuance of the tradition and ultimately, the transfer of indigenous knowledge.

In n 1976 (more than two decades ago) Mr Benedict Lira Mothibe, an art lecturer from the National Teachers Training College of Lesotho, expressed his fears concerning the continued existence of the practise of Litema. He consequently compiled a booklet of then current Litema designs in an effort to preserve existing knowledge. Mr Mothibe, in a further contribution towards the cause of preservation, recently donated a booklet containing more Litema designs to the School for Design Technology and Visual Art of the Technikon Free State.





Litema Designs from Mothibe's booklet

### ***Research completed by Technikon Free State***

In 2002 the School for Design Technology and Visual Art of the Technikon Free State launched a research project about Litema and involved students from Lesotho and South Africa. The study investigated the origins of the Litema design as well as its symbolic meaning (if any). Staff and students over a period of 16 months, interviewed Litema artists from five settlements situated on privately owned farms in the Eastern Free State regions of Kestell, Harrismith, Warden and Bethlehem. Although research concluded that women still decorated houses in these areas, it was done to a much lesser extent than previously documented by researchers in the mid-1980's.

It also became apparent that the decorations, automatically adapting to a more modern environment, had undergone major changes in terms of design. The element of symmetry, the most prominent and classical feature of Litema appears to be neglected and substituted by designs copied from modern articles such as those found in the media and magazines.



Traditional Litema



Modern Litema

Previous research done in the 1980's to 1990's by researchers Van Wyk and Mathews concluded that Litema designs have symbolic and religious connotations, specifically relating to the ancestors and Basotho life. Today, it appears that women slavishly continue a tradition, although the knowledge of a deeper, more specific reason for such a tradition may have been lost. Artists volunteered the information that decorations are simply done in an effort to beautify houses. No knowledge is carried of symbolism in designs and own fears relating to the continued existence of the practise is regularly expressed. According to mothers, their daughters and bearers of the Litema heritage have no interest in learning the practise thereof.

Research conclusions not only forced the Technikon to take a closer look at its position as possible facilitator in the Litema revival process, but it also addressed the possibilities of applying designs in the industry (specifically the tourism industry) to develop products bearing a strong South African stamp.

## Project Aims

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The aims of this project are to contribute to the preservation and revival of Litema, an indigenous art form of central Southern Africa. The aims will be supported by the following activities:

1. **Extending the current knowledge about Litema.**
2. **The creation of a database or archive for existing Litema designs and documented research.**
3. **The production and printing of a Litema manual.**
4. **The reintroduction of Litema to selected communities.**
5. **The production of an illustrated book.**
6. **The manufacturing and placing of a mural.**
7. **A celebration of Litema art during Africa Day 2004.**
8. **The Development of prototypes for industrial purposes.**

## Implementation of the Project

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Technikon Free state is ideally positioned in that some staff and a large portion of students in the School of Design Technology and Visual Art are Basothos familiar with, or knowledgeable, about Litema. These persons will be the main drivers of this project.

- I. **Extending the current knowledge about the existing Litema design** through further written and photographic documentation, specifically in deep rural areas and Lesotho, where the practise is still truest to the original art.
- II. **The creation of a database or archive for existing Litema designs and documented research.**
  - This project will entail the transference of photographic and written documentation into an electronic archive, possibly a website and will require the services of either graphic- or webpage designer.
  - This process will be affected by issues concerning property- and copyrights and aims to address these issues through consultation with a person or persons knowledgeable in intellectual property rights.

- III. **The production and printing of a manual** aimed at existing and potential Litema artists.
- This manual will contain Litema graphics and photographs that can be copied and applied to homes, thus serving as a source of inspiration for old and new designers/artists.
  - Production will require a skilled graphic designer for the purposes of converting photographs into basic, user-friendly designs.
  - The graphic designer will also be responsible for the design/layout of the manual.
  - A further (feasibility) study aims to investigate the possibilities of producing such a manual in both the Sotho- as well as English language.
- IV. **The reintroduction of Litema to selected communities** will be done by means of training sessions incorporating both theoretical components (use of the above manual) as well as practical demonstrations by Litema artists (artists that have been practising Litema for at least two decades).
- The Technikon intends to identify two practising Litema artists knowledgeable in traditional Litema for the purpose of presenting workshops to young female scholars at selected schools in the Free State as well as women situated on farms and in deep isolated rural areas.
  - Trainers will be supervised and assisted by staff from the School of Design Technology and Visual Art.
  - Training sessions will be photographically documented.
- V. **The production of an illustrated book.**
- This book aims to create a public awareness and promote Litema as an independent and unique indigenous art form.
  - Most of the written and photographic material is already available in an extensive collection at the School of Design Technology and Visual Art.
  - Graphic design- and proofreading expertise are required for this project.
- VI. **The manufacturing and placing of a permanent Litema mural** (constituting as public art) may contribute to a further awareness regarding the Litema heritage and serve to uplift its location and environment.
- A public building, recreational area, museum or tourist destination (e.g. the airport), may be considered as a possible location for a mural.
  - Depending on the resulting format of a permanent mural, this project will involve a Litema artist, a graphic designer and photographer.
- VII. **A celebration of Litema art during Africa Day 2004.**
- The Technikon Free State in conjunction with the MUSICON aim to present a celebration of Litema on Africa Day 2004.
  - 5 Practising Litema artists will paint walls at the MUSICON whilst musicians from the Basotho Cultural Village entertain guests with traditional Basotho music. (A marquee tent and refreshments will be available for an estimated 200 guests.)
  - The event will be attended and covered by members of the media as well as the publicity department of the Technikon Free State.



### VIII. The Development of Prototypes for Industrial Purposes.

- This project will involve Basotho students in the production of various prototypes for the industry.
- Litema patterns will be transferred or incorporated in the manufacturing of ceramic tiles, printed textiles, jewellery, postcards, stamps, labels, woven articles and phone cards.

## Budget Analysis of Expenditures & Time Frames

### I. Extending the current knowledge about Litema.

Budget Item	Cost in Rand	Time Frame
Photographic Material	R 12,400.00	Feb. 2004-Aug. 2005
Travel Expenses + Accommodation	R 12,500.00	
Conversion of Photographs to Electronic Media (Scanning to CD)	R 6,000.00	
Administration	R 2,000.00	
<b>Total</b>	<b>R 32,900.00</b>	

### II. The creation of a database or archive for existing Litema designs and documented research.

Budget Item	Cost in Rand	Time Frame
Professional Services (Graphic-/ Webpage designer)	R 10,000.00	Mar. 2004-Oct. 2005
Professional Services (Legal)	R 12,000.00	
Administration	R 1,000.00	
<b>Total</b>	<b>R 23,000.00</b>	

### III. The production and printing of a Litema manual.

Budget Item	Cost in Rand	Time Frame
Professional Services (Graphic Designer)	A4 R 32 000.00	Mar.2004-Sept.2004
Printing of 5000 Litema Manuals Full Colour, 115gsm, Gloss Soft Cover	A4 R 50 000.00	
Scanning to CD, Proofs, Litho-films	A4 R 12 000.00	
Professional Services (Translator)	R 6 000.00	
Administration	R 4 000.00	
<b>Total</b>	<b>R 104 000.00</b>	

#### IV. The reintroduction of Litema to selected communities.

Budget Item	Cost in Rand	Time Frame
Professional Services (Litema Artists x 2)	R 10,000.00	Sept.2004-Jul.2005
Professional Services (Facilitators)	R 5,000.00	
Travel Expenses	R 22,000.00	
Accommodation	R 12,000.00	
Professional Services (Translator)	R 5,000.00	
Equipment and Materials (Training)	R 7,000.00	
Photographic Material for Documentation Scanning to CD	R 1,800.00	
Administration	R 5,000.00	
<b>Total</b>	<b>R 67,800.00</b>	

#### V. The production of an illustrated book.

Budget Item	Cost in Rand	Time Frame
Professional Services (Graphic Designer)	R 28,000.00	Sept.2004-Mar.2005
Printing of 5000 Illustrated Books Full Colour, 115gsm, High Gloss Hard Cover	R 90,000.00	
Scanning to CD, Proofs, Litho-films	R 18,000.00	
Professional Services (Proof Reader)	R 10,000.00	
Administration	R 4,000.00	
<b>Total</b>	<b>R 150,000.00</b>	

#### VI. The manufacturing and placing of a mural.

Budget Item	Cost in Rand	Time Frame
Professional Services (Litema Artist)	R 4,000.00	Sept. 2004
Travel Expenses, Accommodation (Litema Artist)	R 1,800.00	
Equipment & Materials	R 12,000.00	
Professional Services (Graphic Designer)	R 2,000.00	
Promotional Material (Leaflets, Banners)	R 4,000.00	
Photographic Material for Documentation	R 250.00	
Administration	R 1,000.00	
<b>Total</b>	<b>R 25,050.00</b>	

## VII. A celebration of Litema art during Africa Day 2004.

Budget Item	Cost in Rand	Time Frame
Professional Services (5 Litema Artists)	R 5,000.00	01-May-05
Paint & Materials - Sponsored	0	
Travel, Accomodation, Living Expenses (Litema Artists)	R 3,800.00	
Professional Services (Musicians)	R 5,000.00	
Travel, Accomodation, Living Expenses Musicians	R 5,000.00	
Marquise Tent	R 5,000.00	
Catering (400 Guests)	R 32,000.00	
Promotional Material (Leaflets, Banners for Sponsors)	R 7,600.00	
Administration	R 3,000.00	
<b>Total</b>	<b>R 66,400.00</b>	

## VIII. The Development of Prototypes for Industrial Purposes.

Budget Item	Cost in Rand	Time Frame
Prototype Development (Ceramist)	R 3,000.00	Feb. 2005-Oct. 2005
Prototype Development (Textile Designer)	R 5,000.00	
Prototype Development (Graphic Designer) Postcard,Phone Card,Stamp,Labels	R 6,000.00	
Prototype Development (Jeweller)	R 12,000.00	
Administration	R 3,000.00	
<b>Total</b>	<b>R 29,000.00</b>	

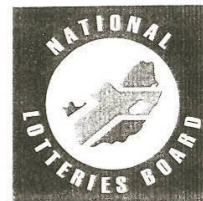


### Accumulative Budget

Budget Item				Cost in Rand	
I. Extending Litema Knowledge					R 32 900.00
II. Litema Database / Archive					R 23 000.00
III. Litema Manual Production					R 104 000.00
IV. Reintroduction of Litema to selected Communities					R 67 800.00
V. Illustrated Book Production					R 150 000.00
VI. Manufacturing and Placing of a Mural					R 25 050.00
VII. Litema Celebrations - Africa Day 2004					R 66 400.00
VIII. Development of Prototypes					R 29 000.00
			<b>TOTAL</b>		<b>R 498 150.00</b>

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**End**



a member of group

The Senior Director: Advancement and Marketing  
Central University of Technology, Free State  
(Revival of Letema, the art of Basotho house printings)  
Private Bag 20539  
BLOEMFONTEIN  
9300

Fax: 051-507 3503

01 September 2004

Dear Mr. van Gensen

**APPLICATION FOR FUNDING: #14841**

Your application for funding has reference.

At a recent meeting of the Arts, Culture and National Heritage Distributing Agency your application for funding was duly considered.

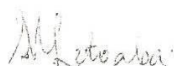
We are pleased to advise that the Agency has **conditionally** approved a total grant of **R498, 150.00** ("four hundred and ninety eight thousand one hundred and fifty rand") to your organisation, as per the Grant Agreement. You are requested to familiarise yourselves with the conditions of the allocation as outlined in the Grant Agreement, which will be posted to you.

Please ensure that the National Lottery Distribution Trust Fund (NLDTF) is visibly identified as a funder of your organisation.

Kindly contact **Ms. Vhontsia Nkhumeleni** of the Central Applications Office at 012- 394 3487 should you require any clarification regarding the grant.

Yours faithfully

**NATIONAL LOTTERIES BOARD**



Ms. Marjore Letoaba  
Manager: Central Applications Office



National Lotteries Board (NLB)  
P O Box 1556  
Brooklyn Square 0075, Pretoria  
Tel: +27-12-394 3440  
Fax: +27-12-394 0452  
Website: www.nlb.org.za

Board Members:  
Joe Foster (Chairman);  
Norman Axten; Nora Fakunde-Nkuna;  
Adv. George Negota; Henry Makgothi;  
Shelly Thomas; Minister's Nominee.

Established under the Lotteries Act,  
1997 (Act No. 57 of 1997)



# Central University of Technology, Free State

LS 22.4  
P 1 OF 2

## CONTRACT COVER PAGE

(For all agreements, excluding standard agreements as drafted by Legal Counsel)

CONTRACT NUMBER: Rdt 9212001

NOTE: SECTION A – SECTION E MUST BE COMPLETED IN SEQUENCE

**SECTION A: APPROVAL:** Must be completed by the person who must approve the issue to be regulated in the Contract  
**SECTION B: FINANCIAL CLEARANCE:** Vice-Rector: Financial Management & Services / Chief Director: Financial Management & Services  
**SECTION C: REFERRAL TO INTERNAL LEGAL ADVICE OR EXTERNAL CONSULTATION AND NEGOTIATION:** Senior Director: Legal Counsel  
**SECTION D: NEGOTIATION AND SIGNATURE:** Executive Dean, Registrar, Principal/Vice-Chancellor (depending Financial Implications), etc.  
**SECTION E: ADMINISTRATION AND NOTIFICATION:** The responsible employee must notify the Registrar

**SECTION A: APPROVAL** (Authoritative Person): To be completed by the person who must approve the issue to be regulated in the Contract

Check delegations and authorizations regarding the appropriate person to sign on the TFS's behalf (see official authorization index). Members of the VC ET will need to give approval for the Arrangement/Agreement to be signed. In some instances, Council approval may be required and the Seal of the TFS. This will mean that the Agreement needs to go to a Council meeting for approval. If this is the case, contact the Council Secretary to make the appropriate arrangements.

**Name of the Authoritative Person:** Prof CAJ Van Rensburg

**Section:** Faculty of Engineering, Information and Communication

**Name of the Contract:** Revival of Litema, the art of Basotho house paintings

**Purpose of the Agreement:** (a Copy of the Agreement should be attached to this document. Please briefly state here its purpose)  
 Agreement with the National Lotteries Board (see Grant)

**Background:** (Provide information on the people/group/institution involved and a brief history of the arrangements, as well as the benefits to the TFS arising out of the relationship.)

See attached proposal. Two (2) grants of R298890.00 and R R199260.00

**Consultation:** (Include a list of those consulted regarding the Agreement/Contract, etc. and whether approval for the relationship or Project has been obtained, e.g. Head of School, Centre Director, Institute Director, Member of VC ET, etc.)

Dr RW De Lange, School of Design Technology and Visual Art / Mrs B Steenkamp, Liason Officer: Fund Raising: Advancement

**Authorisation:** Approval was provided for entering into this contract by the following committee (if necessary), and I attach a copy of the relevant resolution to this document:

Committee: / Resolution number: /

In this arrangement is for contract research or consultancy, has it been entered into the TFS Research System and all necessary approvals obtained?

☐ Yes ☒ No (please indicate the appropriate response)

(If No, consult the Deputy Vice-Chancellor: Academic)

If not required to be entered into the TFS Research System, have all necessary approvals been obtained?

☒ Yes ☐ No (please indicate appropriate response)

**Intellectual Property:** Does the arrangement involve the assignment (selling) or licensing of any intellectual property/courseware?

☒ Yes ☐ No (please indicate appropriate response)

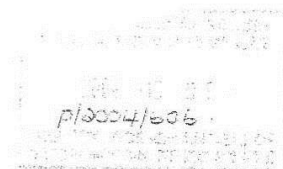
Please provide details: Still to be finalized

Has the Intellectual Property Assessment and Advisory Group (Deputy Vice-Chancellor: Academic) approved this?

☐ Yes ☒ No (please indicate appropriate response)

**Financial Implications and Risk Assessment:** (Briefly discuss the amount of revenue to be derived by the arrangement and what costs and risks (e.g. exchange rate) are involved. You may need to refer to Advancement and Marketing Department, International Relations, the Vice-Rector: Financial Management and Services, etc. regarding the project income and profit stream. (Reference to appropriate TFS Policies and Procedures may be required.) This information is required under the Project Quality Improvement System. If the information has been entered into PQIS, please print off a copy of the relevant screen and attach it.)

\_See Budget (Original Proposal)



LS 22.4  
P 2 OF 2

**Signing Ceremony:** (In some instances, a signing ceremony will need to be arranged, depending on the nature and importance of the Agreement. Often gifts are exchanged and media informed. If a formal signing ceremony is required, please complete the Signing Ceremony, Corporate Gifts and Media sections.)

Date: \_\_\_\_\_ Time: \_\_\_\_\_ Venue: \_\_\_\_\_

Please list those present from the TFS: \_\_\_\_\_

Please list those present from the partners to the Agreement: \_\_\_\_\_

The TFS's Coat of Arms flag, as well as the National Flag, must always be displayed. Photography may be required and must be booked by cost centre. If signage is required, some may be available from the Advancement and Marketing Department.

**Corporate Gifts:** Are official TFS gifts required?

☐ Yes ☒ No (please indicate appropriate response)

In the case of **International Agreements**, please contact International Relations in the Advancement and Marketing Department, as to the appropriateness and advice on the type of gift. These are normally charged to the cost centre involved. Arrange to have them delivered to the venue and to be available on the day.

**Media:** (Contact the Marketing and Development Unit for assistance with press releases and media coverage.)

Proof that the Deputy Vice-Chancellor: Advancement and Marketing was informed/consulted, etc. \_\_\_\_\_

Signature: Ch. van Rensburg Date: 2004 09 23

**SECTION B: FINANCIAL APPROVAL:** (Vice-Rector: Financial Management and Services/ Chief Director: Financial Management and Services)

Financial Implications: \_\_\_\_\_

Name of the Authoritative Person for purposes of financial approval: \_\_\_\_\_

Source of Funding: Internal / External: National Lotteries Board Funding From National Lotteries Board

Budget controls: \_\_\_\_\_

Signature: [Signature] Date: 2004/10/05

**SECTION C: LEGAL ADVICE:** (Chief Director: Legal Counsel)

Receipt date of Application: 2004-10-12

Drafting of Perusal: Perusal

New Contract / Standard Contract / Termination / Alteration: New

Approval: ☒ Internal Legal Advice ☐ External Legal Advice

☐ External Legal Advice and Negotiation

Further, please specify: N.A.

Signature: [Signature] Date: 2004-10-14

**SECTION D: SIGNING OF CONTRACT:** (Executive Dean, Registrar, Principal and Vice-Chancellor, etc.)

**Declaration:**

- (i) I have studied the final contract and found the factual contents thereof acceptable.
- (ii) I have studied the legal advice and risk analysis of Legal Counsel, and recommend conclusion of the Contract.
- (iii) I have been notified to consult the TFS's solicitors, and have done so? Yes ☐ No ☐
- (iv) I have considered all financial and other implications of the Contract, and conducted negotiations with the other party to the benefit of the Technikon Free State (where external negotiations were not conducted).
- (v) I hereby undertake to implement this contract and to exercise adequate risk control.
- (vi) I have received formal delegation to sign this contract, and did so accordingly: Yes ☐ No ☐
- (vii) The responsible person must store and administer all institutional Contracts (however the original Contracts must be provided to Legal Counsel), anticipate cancellation clauses, control financial follow-ups and will determine tendencies and tabulate Financial expenditures.
- (viii) The responsible person will provide notification of concluding of the contract to the Registrar.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**SECTION E: ADMINISTRATION AND NOTIFICATION**

1. Notice Received by the Registrar

Signature: \_\_\_\_\_ Date: \_\_\_\_\_



## NATIONAL LOTTERY DISTRIBUTION TRUST FUND (NLDTF)

## GRANT AGREEMENT

1. The National Lotteries Board ("the Board") acting as trustee of the NLDTF, in terms of section 22 of the National Lotteries Act, 1997 (Act No. 57 of 1997), hereby agrees to provide Central University of Technology, Free State ("the recipient") with a grant to the value of R498, 150.00 ("four hundred and ninety eight thousand one hundred and fifty rand"); subject to the specific conditions contained in this Grant Agreement ("Agreement"), in respect of the application (Number # 14841) as submitted by the recipient.
2. The grant is allocated to the recipient subject to the recipient at all times complying with-
  - (a) the provisions of this Agreement;
  - (b) the undertakings made and the information provided in the application; and
  - (c) the following conditions:
    - (i) the grant is utilised for the Revival of Letema, the art of Basotho house printings as per budget submitted with the application.
    - (ii) the recipient submit the following:
      - identify a black project partner at a senior level.
      - names and contact details of students to be involved. (They should be at the level of BTech and Masters).
      - names of Letsima artists.
      - ownership of intellectual property.
    - (iii) the payment is allocated as follows:

1 <sup>st</sup> payment:	R298, 890.00
2 <sup>nd</sup> payment:	R199, 260.00
    - (iv) the recipient submit an original cancelled cheque of the account designated in the application; and
    - (v) the recipient signs and returns this duly witnessed original Agreement.
3. In the event of the grant being a cash amount, the amount is payable into a banking account held in the name of the recipient. The recipient must use the amount strictly in connection with or for purposes envisaged in clause 2(c)(i) and no other purposes whatsoever, unless the prior written approval of the Board has been obtained before using the amount or a part thereof for any other purpose.
4. Cash payments:  
**Number of payments =2 (two)**  
In the event of multiple payments, subsequent payments will only be made on receipt of a satisfactory progress report in the required format showing how the funds already received from the Board have been utilised by the recipient.



5. In the event of the grant being used to purchase an asset, ownership of the asset lies with the recipient and the recipient –
  - (a) must insure, maintain and safeguard the asset;
  - (b) must determine the useful life of the asset and include that information in the progress report;
  - (c) may not dispose of the asset prior to the end of its useful life, unless written approval has been obtained by the Board;
  - (d) must account for the asset in a fixed asset register;
  - (e) must submit accounting records regarding the asset in the progress report; and
  - (f) may only utilise the asset in keeping with the objectives of the recipient.
6. In the event of the grant or part of it being in the form of sports equipment and/or sports kit, the Board shall through an approved supplier, supply the said sports equipment and/or sports kit to the recipient as per application and specifications as approved by the relevant Distributing Agency.
7. The recipient hereby indemnifies the Board, the Minister of Trade and Industry ("the Minister"), the Government of the Republic of South Africa ("the Government"), any distributing agency envisaged in the Lotteries Act, 1997, or any other organ of state, or any of his, her or its employees, directors, members, agents or advisers against any civil proceedings arising out of or relating to this Agreement.
8. The recipient hereby expressly agrees that the Board or any of its respective employees or agents may at any reasonable time –
  - (a) have full and unhindered immediate access to any information in connection with the grant, be it the amount, the asset, sports equipment and/or sports kit, held by the recipient or any of its agents, suppliers or service providers, including the bank account;
  - (b) make copies of any such information or remove any relevant object or information for further inspection or scrutiny; and
  - (c) interview any of the recipient's employees, directors, members, agents, advisers, auditors, suppliers or service providers who shall subject to their constitutional rights or statutory rights be obliged to respond to any questions or statements.
9. The recipient must –
  - (a) immediately inform the Board in writing through the Central Applications Office, in the event of any change in the details of the bank account, the control of the recipient over the grant, be it the amount, the asset, the sports equipment and/or the sports kit, or any material information furnished in the application;
  - (b) immediately inform the Board in writing of any occurrence or possible occurrence of theft, fraud, loss or any other criminal activity in connection with the grant, be it the amount, the asset, the sports equipment and/or the sports kit;
  - (c) submit detailed progress and financial reports to the Board in respect of the grant, be it the amount, the asset, the sports equipment and/or the sports kit, received in accordance with this Agreement; and
  - (d) submit signed audited financial statements as required within six months of its financial year end;
  - (e) pay back to the Board any interest accrued from the amount;
  - (f) pay back to the Board within six months of the recipient's financial year any portion of the grant no longer required;



- (g) retain all financial information in its original form for twelve months after its financial year; and
- (h) prominently indicate, visibly and otherwise, at all times and in all dealings engaged into with anyone, that the project is funded by proceeds from the NLDTF.
10. The recipient must submit a final report to the board on the grant, be it the amount, the asset, the sports equipment and/or sports kit within three months of the end of the relevant project or within three months of its financial year end, whichever is the latest.
11. The recipient may not make use of the National Lotteries logo or any symbol or other identifying mark or any other means to convey a perception that it is acting on behalf of the Board, the Minister, the Government or the holder of the licence to operate the National Lottery.
12. If the recipient fails or refuses to comply with its obligations in terms of this Agreement, the application or the Lotteries Act, 1997, or if information furnished in the application is false or misleading, the Board shall have the right to –
- (a) withhold the amount or part thereof; or
  - (b) cancel this Agreement and recover any monies paid, or assets, sports equipment and/or sports kit granted to the recipient in terms of this Agreement.

The recipient by attaching the signature of its representative hereby –

- ☐ agrees to be bound to the provisions of this Agreement, the application and Lotteries Act, 1997; and
- ☐ certifies that the information provided in the application is true, accurate and not misleading, and that no relevant information has been excluded from the application.

THUS SIGNED at Komfopkui this 2 day of February in the year 2005

For the recipient:

Witness:

CAJ van Rensburg  
(Signature)

L. Straaten  
(Signature)

Name: PROF CAJ VAN RENSBURG  
(Block letters)

Name: MRS L. J. STRAATEN  
(Block letters)

Position: DVC Academic

(who warrants that he or she is authorised by the recipient to do so)

For the National Lotteries Board:

Witness:

\_\_\_\_\_  
(Signature)

\_\_\_\_\_  
(Signature)

Name: \_\_\_\_\_

Name: \_\_\_\_\_

Position: \_\_\_\_\_

(who warrants that he or she is authorised by the National Lotteries Board to do so)

## NATIONAL LOTTERY DISTRIBUTION TRUST FUND

### Recommended Format for Project Reports

1. Identifying Particulars:
  - a) Project Number
  - b) Name of organisation
  - c) Address of organisation
  - d) Contact person
  - e) Contact person's tel./fax details
2. What amount was your organization allocated?  
What amount did your organization receive?
3. Impact of the grant. Please explain how the grant your organization received benefited:
  - a) Your organization;
  - b) The Services you provide; and
  - c) The community
4. Please provide a financial report signed by the Chairperson and Treasurer to show how the money was used according to the budget submitted with your application.
5. If possible, include with your report photographs of projects funded by NLDTF and any other publicity to the funding received.



### GRANT AGREEMENT

- ❖ Kindly initial first & second pages of both agreements.
- ❖ Sign in full under “**For the recipient**” section on the last page of each agreement.
- ❖ Attach an original cancelled cheque to your signed grant agreement and submit to the NLDTF

### *(COPIES OF CHEQUES ARE NOT ALLOWED)*

- ❖ An electronic copy of the NLDTF logo can be obtained by sending an email to the following address:  
**sershan@nlb.org.za**
- ❖ Ensure that you submit all requested information as stipulated in your grant agreement.
- ❖ Please return **BOTH** signed copies of the grant agreements.

Arts & Culture Sector  
Central Applications Office  
P O Box 1556  
BROOKLYN SQUARE  
0075

Tel (012) – 394 3440



CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
SENTRALE UNIVERSITEIT VIR TEGNOLOGIE, VRYSTAAT  
YUNIVESITHI E BOHARENG YA THEKENOLOJI, FOREISTATA

SCIENCE PARK / WETENSKAPPARK

## LITEMA PROJECT

### LETTER OF CONSENT

TO WHOM IT MAY CONCERN:

I/We the undersigned hereby state and agree to as follows:

**1. BUILDING OWNER**

I, the undersigned Owner warrant that I am the sole proprietor, alternatively have been authorised by the proprietor of the below-mentioned Building to sign this letter of consent and indemnity on the proprietor's behalf.

**2. ORIGINAL ARTIST**

I, the undersigned Artist am the original artist of the Litema Work on the Building, alternatively I have been authorised by the original Artist of the Litema Work on the Building or the heir(s) of the deceased Artist of the Litema Work on the Building sign this letter of consent and indemnity.

**3. LITEMA WORK**

The Litema Work is an original, traditional painting or drawing on the Building which was made by the Artist on behalf of the Owner or his/her predecessor in title.

**4. CONSENT**

The undersigned, jointly and severally together with the Owner and Artist or the heir(s) of the Artist consent to any representative of the Central University of Technology, Free State ("CUT") to:

- 4.1 Take photographs of the Litema Work and the Building;
- 4.2 Document any aspect or feature of the Litema Work and the Building;
- 4.3 Take samples of any material of the Litema Work and the Building;
- 4.4 Reproduce, adapt, publish, distribute, use and copy the Litema Work and the Building in any manner and in any format which the CUT deems fit;
- 4.5 Restore the Litema Work on the Building; and
- 4.6 Maintain the Litema Work.

**5. INDEMNITY**

The undersigned jointly and severally together with the Owner, Artist or heir(s) of the Artist indemnify the CUT and each of its representatives from any claim of whatsoever nature in respect of the Litema Work and the Building including but not limited to trade mark, copyright or design infringement and the undersigned jointly and severally with the Owner and Artist or heir(s) of the Artist shall hold the CUT and its representatives harmless against any such claim.

**6. NO CLAIM**

The undersigned, jointly and severally together with the Owner, Artist or heir(s) of the Artist agree that neither the undersigned, the Owner, the Artist or the heir(s) of the Artist shall have any claim of whatsoever nature against the CUT or its representatives in respect of the Litema Work, the Building or as a result of any of the aforementioned acts in respect of the Litema Work and Building.

**7. RIGHTS**

The undersigned, jointly and severally together with the Owner, Artist or heir(s) of the Artist agree that all intellectual property rights including any copyright in respect of any photograph, reproduction, adaptation or publication of the photographs, reproductions or adaptations of the Litema Work and the Building shall vest solely in the CUT or its assignee.

**8. MORAL RIGHTS**

The Owner and Artist hereby waive in favour of the CUT or its assignee in title any moral rights which they might have in the Litema Work and Building.

**9. ACCEPTANCE**

The CUT hereby accepts the consent, indemnity and waiver contained herein.

I CONFIRM THAT THE CONTENTS OF THIS AGREEMENT WAS EXPLAINED TO ME AND THAT I UNDERSTAND SAME AND SIGN THIS DOCUMENT VOLUNTARILY.

**DETAILS OF INTERPRETER/TRANSLATOR:**

\_\_\_\_\_  
(Full names of Interpreter/Translator)

\_\_\_\_\_  
(Signature of Interpreter/Translator)

**DETAILS OF OWNER:**

\_\_\_\_\_  
(Full names of Owner or Occupant of Building)

\_\_\_\_\_  
(Identity Number of Owner or Occupant)

**DETAILS OF BUILDING:**

\_\_\_\_\_  
\_\_\_\_\_  
(Description of Building)

\_\_\_\_\_  
(Address and Location of Building)

**DETAILS OF ARTIST:**

\_\_\_\_\_  
(Full names of original Artist of the Litema Work)

\_\_\_\_\_  
(Identity Number of Artist)

**DETAILS OF LITEMA WORK:**

\_\_\_\_\_  
\_\_\_\_\_  
(Short description of Litema Work on the Building)



Signed at \_\_\_\_\_ on this \_\_\_\_\_ day of \_\_\_\_\_ 200  
before the undersigned witnesses.

WITNESSES:

1. \_\_\_\_\_

\_\_\_\_\_  
By or on behalf of: THE OWNER

2. \_\_\_\_\_

Signed at \_\_\_\_\_ on this \_\_\_\_\_ day of \_\_\_\_\_ 200  
before the undersigned witnesses.

WITNESSES:

1. \_\_\_\_\_

\_\_\_\_\_  
By or on behalf of: THE ARTIST or the  
HEIR(S) OF THE ARTIST

2. \_\_\_\_\_

Signed at \_\_\_\_\_ on this \_\_\_\_\_ day of \_\_\_\_\_ 200  
before the undersigned witnesses.

WITNESSES:

1. \_\_\_\_\_

\_\_\_\_\_  
On Behalf of: THE CENTRAL UNIVERSITY  
Of TECHNOLOGY, FREE STATE

2. \_\_\_\_\_



Central University of  
Technology, Free State

CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
SENTRALE UNIVERSITEIT VIR TEGNOLOGIE, VRYSTAAT  
YUNIVESITHI E BOHARENG YA THEKENOLOJI, FREISTATA

SCIENCE PARK/WETENSKAPPARK

## PROJEKE YA LITEMA

### LENGOLO LA TUMELLO

HO YA KA AMEHANG:

Nna/Rona ba saenneng mona ka tlase re bolela le ho dumela ka tsela e latelang:

#### 1. MONNGA MOAHO

Nna, Monnga moaho ya saenneng mona ka tlase ke tsebisa mona hore ke nna monnga moaho ke le mong, ka lehlakore le leng ke filwe tokelo ke monnga moaho o boletsweng mona ka tlase ho saena lengolo lena la tumello le ho qoba ditshetshehelo lebitsong la monnga moaho.

#### 2. SENONO SA MOTHEO

Nna, Senono se boletsweng mona ka tlase ke senono sa motheo sa Mosebetsi wa Litema ho Moaho, ka lehlakore le leng ke filwe tokelo ke senono sa motheo sa Mosebetsi wa Litema ho Moaho kapa mojalefa/bajalefa a senono se hlokahele sa Mosebetsi wa Litema ho Moaho ho saena lengolo lena la tumello le ho qosa ditshenyehelo.

#### 3. MOSEBETSI WA LITEMA

Mosebetsi wa Litema ke mosebetsi wa motheo wa setso wa ho penta kapa ho tshwantshisa ho Moaho o entsweng ke Seno no lebitsong la Monnga moaho kapa ya bileng teng pele ho yena ka boemo ba hae.

#### 4. TUMELLO

Ba saenneng mona ka tlase, hammoho le Monnga moaho le Senono kapa mojalefa/bajalefa a Senono ba ipiletsa ho moemedi wa Yunivesithi e Bohareng ya Thekenoloji, Freistata ("CUT") ho:

- 4.1 Nka ditshwantsho tsa Mosebetsi wa Litema le Moaho;
- 4.2 Ngola ditokomane tsa karolo efe kapa efe ya Mosebetsi wa Litema le Moaho;
- 4.3 Nka dikarolwana tsa dipontsho tsa thepa ya Mosebetsi wa Litema le Moaho;
- 4.4 Hlahisa hape, fetolela, phatlalatsa, aba, sebedisa le ho kopitsa Mosebetsi wa Litema le Moaho ka mokgwa ofe kapa ofe ka sebopeho sefe kapa sefe seo CUT e ka fumanang se tshwaneleha;
- 4.5 Boloka Mosebetsi wa Litema ho Moaho; le
- 4.6 Ho baballa Mosebetsi wa Litema.

#### **5. QOSO YA DITSHENYEHELO**

Ba saenneng mona ka tlase hammoho le Monnga, Senono kapa mojalefa/bajalefa a Senono ba tla thibela qoso ya ditshenyehelo ho CUT le e mong le e mong wa baemedi ba yona ho qoso efe kapa efe ya ditshenyehelo lebitsong la Mosebetsi wa Litema le Moaho hammoho le letshwao la kgwebo, tumello ya kgatiso kapa ho etsa tlolo mme ba saenneng mona ka tlase hammoho le Monnga mosebetsi le Senono kapa mojalefa/bajalefa ba Senono bat la fumana CUT le baemedi ba yona ba se na molato ho qoso efe kapa efe ya mofuta oo.

#### **6. HA HO QOSO**

Ba saenneng mona ka tlase, hammoho mme ka nako e nngwe hammoho le Monnga mosebetsi, Senono kapa mojalefa/bajalefa ba Senono ba dumellana hore ha ho e mong wa ba saenneng mona ka tlase, Monnga mosebetsi, Senono kapa mojalefa/bajalefa ba Senono ba tla qoswa ya mofuta ona kgahlano le CUT kapa baemedi ba yona lebitsong la Mosebetsi wa Litema, Moaho kapa ka lebaka la diketso tse boletsweng ka hodimo lebitsong la Mosebetsi wa Litema le Moaho.

#### **7. DITOKELO**

Ba saenneng mona ka tlase, hammoho mme ka nako e nngwe hammoho le Monnga mosebetsi, Senono kapa mojalefa/bajalefa ba Senono ba dumela hore ditokelo tsohle tsa thepa ya kelello hammoho le tokelo ya kgatiso ka lebaka la setshwantsho, katiso, phetolo kapa phatlalatso ya ditshwantsho, dikatiso kapa diphetolo tsa Mosebetsi wa Litema le Moaho di tla ba taolong ya CUT e le nngwe kapa ya e saenelang.

#### **8. DITOKELO TSA BOITSHWARO**

Monnga mosebetsi le Senono ba itlame mona ho fa CUT le ya e saenelang tokelo le boemo ditokelo tsohle tsa boitshwara tseo ba ka bang le tsona Mosebetsing wa Litema le Moaho.

#### **9. KAMOHELO**

CUT mona e amohela tumello, thibelo ya qoso le kamohelo ya ditokelo tse hlalishwang mona.

**KE DUMELA HORE KE ILE KA HLAOSETSWA DIKATENG TSA  
TUMELLANO ENA LE HORE KE A DI UTLWISISA LE HO SAENA  
TOKOMANE ENA KA BOITHAOPO.**

**DINTLHA TSA MOFETOLEDI:**

\_\_\_\_\_  
(Mabitso a Mofetoledi ka botlalo)

\_\_\_\_\_  
(Tshaeno ya Mofetoledi)

**DINTLHA TSA MONNGA MOSEBETSI:**

\_\_\_\_\_  
(Mabitso ka botlalo a Monnga mosebetsi kapa Ya dulang ka hara moaho)

\_\_\_\_\_  
(Nomoro ya boitsebiso ya Monnga mosebetsi kapa Ya dulang ka hara moaho)

**DINTLHA TSA MOAHO:**

\_\_\_\_\_  
(Tlhaloso ya Moaho)

\_\_\_\_\_  
(Aterese le Sebaka sa Moaho)

**DINTLHA TSA SENONO:**

\_\_\_\_\_  
(Mabitso ka botlalo a Senono sa motheo sa Mosebetsi wa Litema)

\_\_\_\_\_  
(Nomoro ya boitsebiso ya Senono)



## DINTLHA TSA MOSEBETSI WA LITEMA:

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(Tlhaloso e kgutshwanyane ya Mosebetsi wa Litema Moahong)

E saennwe \_\_\_\_\_ letsatsi la \_\_\_\_\_ 200  
ka pela dipaki tse sanneng mona ka tlase.

DIPAKI:

1. \_\_\_\_\_

(Ke kapa lebitsong la: MONNGA)

2. \_\_\_\_\_

E saennwe \_\_\_\_\_ letsatsi la \_\_\_\_\_ 200  
ka pela dipaki tse sanneng mona ka tlase.

DIPAKI:

1. \_\_\_\_\_

(Ke kapa lebitsong la: SENONO kapa  
MOJALEFA/BAJALEFA BA SENONO)

2. \_\_\_\_\_

E saennwe \_\_\_\_\_ letsatsi la \_\_\_\_\_ 200  
ka pela dipaki tse sanneng mona ka tlase.

DIPAKI:

1. \_\_\_\_\_

Lebitsong la: YUNIVESITHI E  
BOHARENG YA THEKENOLOJI,  
FREISTATA

2. \_\_\_\_\_



Central University of  
Technology, Free State

CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
SENTRALE UNIVERSITEIT VIR TEGNOLOGIE, VRYSTAAT  
YUNIVESITHI E BOHARENG YA THEKENOLOJJI, FOREISTATA

## **LITEMA** **INCWADI YAMALUNGelo**

### **KULOWO ONAMALUNGelo**

Mina nabobonke ababhalwe ngenzansi, sivumelene ngaluhlobo:

#### **1. UMNIAZI WESAIAHIWO**

Mina engisayinde ngenzansi, ngizwisisa ukuthi ngingumnikazi, wendawo futhi ngivumile ukuthi lesakiwo ngesami ngqo. Ngenyindlela ngiphiwe amandla njengomnikazi wendawo nguye umnikazi sakhiwo.

#### **2. UMDWEBI WOKOQALA**

Mina mdwebi osayinde ngenzansi nginguye umdwebi wokuqala we sa kwiwo lesi esibizwa. Nganikwa amandla okuyimela lendawo umnikazi ngumnikazi wokuqala walendawo, osewashona.

#### **3. UMSEBENZI WE LITEMA**

Umsebenzi we Litema ukupenda ngikwemvelo noma ukudweba esakhiweni, kudweba umdwebi edwebela noma ependela umnini sakhiwo.

#### **4. ILUNGelo**

Abasayinde ngenzansi kanye nomnikazi kanye nomdwebi noma okunguyena osephethe abadwebi, banlungelo ngamunye ngamunye ummeli we CUT ukuthi ba:

4.1 Bathathe izithombe zomsebenzi we LITEMA

4.2 Babhale phansi yonke into yomsebenzi we LITEMA kanye nesakhiwo



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- 4.3 Bathathe amaSampula noma imifanekiso yomsebenzi we LITEMA kanye nesakhiwo
- 4.4 Bandise, bazise nomphakathi, basakaze basebenzise amaCopy omsebenzi we LITEMA nesakhiwo sakhona ngendlela enye nanye leyo iyobonwa I CUT ilungele
- 4.5 Bawugcine umsebenzi we LITEMA kusona isakhiwo futhi okokugcina
- 4.6 Baqhubekele phambili ngomsebenzi we LITEMA

## 5. UKUKHUSELEKA

Abasayinde ngenzansi bonke bavumelene ukuthi I CUT ikhuselekile kubani nabani into ngohlola lwemali, Mayelana Nawo Umsebenzi we LITEMA naso isakhiwo. Bonke I CUT kanye na bameli bayo bohlala bekhuselekile

## 6. AKUKHO UKUBHADALWA

Sonke sisayindle savumelana ngokuphelele ukuthi umnikazi , umdwebe okanye yena owathatha kumnikazi angeke sibe nokubhadala okwalupi naluphi uhlubo mayelana ne CUT noma abameli bayo I CUT maqnda na ne LITEMA noma ISASHIWO

## 7. AMALUNGELO

Abasayinde ngenzansi, Umnikazi, umdwebi, noma yena othathe kumdwebi, sivumelana ukuthi impahla yonke kungabe imibhalo izithombe okanye nokunye kwe LITEMA nesakhiwo Kuyowela ngqo ku CUT okanye labo abayisayinele CUT.





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#### 8. UKUPHATWA KWAMALUNGELO

Umnikazi, nomdwebi banikezela I Tayitela Ku CUT kanye nalabo abayisayimdele amalungelo lawo abanawo Ku LITEMA nesakwiwo

#### 9. ISIVUMELAWANO

I CUT iyasamukela isivumelwano nokhuselo olubhalwe phakathi kulenwadi.

NGIQINISEKILE UKUTHI OKUBHALWE LAPHA KULESIVUMELWANO,  
NGICHAZELWE NGAKHO. FUTHI NGASAYINDA NGOKUTHANDA KWAMI  
NGINGACINDEZELWANGA NGUMUNTU.

A

#### IMINININGWANE NGOTOLOKA

Amagama Ngokuphelele:

Amagama Asayindiwe

B

#### IMINININGWANE YOMNIKAZI WENDAWO

Amagama aphelele omnikazi wendawo.

Izinombolo Zikamazisi Zalowo ongumnikazi ndawo



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---

**C**

**IMININGWANE NGESAKHIWO**

**(Incazelo ngesakhiwo)**

**Ikheli nesiza sesakhiwo**

**D**

**IMININGWANE NGOMDWEBI**

**Amagama aphelele omdwebi wokuqala we LITEMA.**

**E**

**IMININGWANE NGOMSEBENZI WE LITEMA**



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**A**

**ISAYINDWE E ..... ngelanga ..... ngonyaka ka .....  
ofakazi ilaba abalandelayo.**

**OFAKAZI ILABA ABALANDELAYO**

1. ....

2. ....

.....  
**OMELE UMNIKAZI WENDAWO**

**B**

**ISAYINDWE E ..... ngelanga ..... ngonyaka  
..... OFAKAZI ilaba abalandelayo.**

1. ....

2. ....

.....  
**OMELE UMDWEBI NOMA INDLALIFA  
YOMDWEBI**



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**C**

**ISAYINDWE E ..... ngelanga ..... ngonyaka ka  
..... OFAKAZI ILABA ABALANDELAYO**

**1. ....**

**2. ....**

.....  
**OMELE ICENTRAL UNIVERSITY  
OF TECHNOLOGY, FREE STATE**





Central University of  
Technology, Free State

CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
SENTRALE UNIVERSITEIT VIR TEGNOLOGIE, VRYSTAAT  
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SCIENCE PARK/WETENSKAPPARK

### UMSEBENZI WELIMA ILETA EVUMAYO

Nakubani na unenxa:

Mna/Thina abasayine ngezantsi sichaza kwaye sivuma ngolu hlobo:

#### 1. Umnini - sakhiwo

Mna, osayine ngezantsi ndisithi ndingumnini okanye ndigunyazisiwe ngumnini wesakhiwo esikhankanywe ngezantsi ukusayina le leta yemvumelwano neyosula ityal egameni lomnikazi wesakhiwo.

2. Mna, chule (mzobi) elisayine ngezantsi, ndim ncakasana ichule lomsebenzi welima elaziwa njenge litema work kwisakhiwo kungenjalo ndigunyazisiwe lichule (umzobi) ncakasana lomsebenzi weli tema esakhiweni somsebenzi weli tema esakhiweni okanye (i) indlamafa ebhubhileyo yechule lomsebenzi welima kwisakhiwo, ndisayina le leta yemvumelwano necima ityala.

#### 3. Umsebenzi welima

Umsebenzi welima ngumsebenzi onqangi, onemizobo yemveli kwisakhiwo eyenziwa lichule egameni lomniniyo okanye omndulelayo kwitayitile.

#### 4. Ivumelwano

Abangezantsi bonke kwaye kunye nomnini nechule okanye (i) indlalifa yechule bavumela omele isentral dyunivesiti yetehinoloji yaseFryistata (CUT) uku:-

- 4.1 Thatha iifoto zomsebenzi welima nesakhiwo
- 4.2 Bhala nantonina ngomsebenzi welima nesakhiwo
- 4.3 Thata ikcuntswana lwezinto zomsebenzi welima nesakhiwo
- 4.4 Enza kwakho, balungiselele, bashicilele, basasaze, basebenzise, bakope umsebenzi welima nesakhiwo nangayiphi indlela ekholisa isentral dyunivesithi yase Freyistata (CUT)
- 4.5 Gcina umsebenzi welima kwisakhiwo
- 4.6 Beka emgangathweni umsebenzi welima

#### 5. Ukususwa kwetyala

Sisonke, kwaye kunye abasayine ngezantsi kunye nomnini, nechule okanye (i) indlalifa yechule (umzobi) sisusa ityala kwi CUT noyimeleyo ekubangweni nolwaluphi uhlobo malunga nomsebenzi welima nesakhiwo kwakunye nophawu lwentengiso, ilungelo lokukopa, ukwaphula imvumelwano kwaye abasayine ngezantsi ngamxhelo-mnye nomnini nechule (mzobi) basusa ityala kwi-CUT nabayimeleyo ekubeni batshutshiswe.

6. Ukubangwa

Abasayine ngezantsi kunye nomnini, ichule (umzobi) okanye (i) indlalifa zechule (umzobi) bavuma ukuba akukho namnye kubo oya kubanga okanye atshutshise i-CUT okanye ummeli wayo malunga nomsebenzi welima, isakhiwo okanye nasiphi isenzo esimalunga nomsebenzi welima nesakhiwo.

7. Amalungelo

Abasayine ngezantsi ngamxhelo-mnye kunye nomnini, Ichule (umzobi) okanye (i) indlalifa zechule (umzobi) okanye (i) Indlalifa zechule (umzobi) bayavuma ukuba amalungelo ezinto ezisekelwe ebukhalini bamandla engqondo eziquka iifoto, umsebenzi oqingqwe ngokutsha, umsebenzi olungiselelweyo, ukushicilelwa kweefoto zomsebenzi welima nesakhiwo wohlala kwi-CUT okanye obekwe yiyo.

8. Umnini kunye nechule (umzobi) banikela onke amagunya kwi-CUT okanye obekwe yiyo malunga namalungelo abanokuba nawo kumsebenzi welima nesakhiwo.

9. Isamkelo

I-CUT yamkela imvumelwano, ukususwa kwetyala nako konke okunikelwe kwesi sibhambathiso.

Ndiyavuma ukuba okuqulethwe sesi sivumelwano kucacisiwe kum kwaye ndiyaqonda ngoko ke ndisayina eli xwebu ngokuthanda kwam.

Iinkcukhaca zetoliki (umguquli)

.....

Amagama etoliki (umguquli)

.....

Ukusayinwa ngutoliki (umguquli)

Iinkcukhaca zomnini

.....

Amagama omnini okanye umhlali kwisakhiwo

.....

Inombolo ye ID yomnini okanye umhlali

Inkcukhaca zesakhiwo

.....

.....

Ingcaciso ngesakhiwo.

.....

.....

Idilesi yesakhiwo

.....

.....

Inkcukhaca zechule (Umzobi)

.....

Amagama entsusa yechule (umzobi)

.....

Amagama entsusa yechule (umzobi) yomsebenzi welima.

.....

Inombolo ye-ID yechule (umzobi)

.....

Inkcukhaca zomsebenzi welima

.....

.....

Ingcaciso emfutshane ngomsebenzi welima kwisakhiwo.

.....

.....

.....

.....

Kusayinwe e ..... Umhla .....

Unyaka ..... Phambi kwala mangqina:-

1. .... Ngu okanye egameni lomnini

2. ....

Kusayinwe e ..... Umhla .....

Unyaka .....

Amangqina

1. .... Ngu okanye egameni lechule okanye (i)  
indlalifa yechule

2. ....

Kusayinwe e ..... Umhla .....

Unyaka .....

Amangqina

1. .... Egameni ledyunivesiti yesentrali

2. ....



# Central University of Technology, Free State

## School of Design Technology & Visual Art

### Terms of Usage

This document serves as an agreement between The School of Design Technology and Visual Art, Central University of Technology – Free State and the authors, whereby persons agree to the following:

1. That none of the Litema photographs or vector graphics supplied by The School of Design Technology and Visual Art may be used for purposes other than intended - that is, as source material and point of reference from which designs may be copied and applied to various products of the *Revival of Litema* project
2. That no Litema photographs or vector graphics may be sold, redistributed or made available to other parties.
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**Dr R. De Lange**

*Head:*  
School of Design  
Technology &  
Visual Art

Date: \_\_\_\_\_

**Ms C.M. Beyer**

*Member of Staff*  
School of Design  
Technology &  
Visual Art,

Date: \_\_\_\_\_



Senrale Universiteit vir Tegnologie, Vrystaat • Yunivesithi e Bohareng ya Thekenoloji, Foreistata



Central University of  
Technology, Free State

①

T03/07:  
DESIGN & PRINTING OF LITEMA  
FULL COLOUR PHOTOGRAPHIC  
BOOK & MANUAL

07/05/07  
12:00

CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
SENTRALE UNIVERSITEIT VIR TEGNOLOGIE, VRYSTAAT  
YUNIVESITHI E BOHARENG YA THEKENOLOJJI, FORESTATA

FINANCIAL MANAGEMENT & SERVICES  
FINANSIËLE BESTUUR & DIENSTE

## INVITATION TO TENDER

**TENDER:** T03/07  
**CLOSING DATE:** Monday, 7 May 2007  
**TIME:** 12H00

### TENDER DESCRIPTION: DESIGN & PRINTING OF LITEMA FULL COLOUR PHOTOGRAPHIC BOOK AND MANUAL

1. Tenderers are invited to produce a high-quality, 128-page full-colour photographically illustrated book on Litema, the mural art of the Basotho, accompanied by a 60-page educational supplement in the form of a full-colour manual.
2. The tender should in all respects comply with the conditions of the tender set out below, and as specified in the Tender documents.
3. Tenders should be submitted in a sealed envelope, clearly marked with the tender number and description, and must be placed in the tender box on the 1<sup>st</sup> floor of the Orion Building, 1 South Street, Bloemfontein, by not later than 12H00 on Monday, 7 May 2007.
4. Late tenders, telegraphic tenders or tenders sent by fax or e-mail will not be considered.
5. The Central University of Technology, Free State reserves the right to accept any tender in its entirety or partially. The lowest and only tender will not necessarily be accepted. No reasons will be given for the non-acceptance of tenders, nor will any correspondence be entered into in connection therewith.
6. A copy of the Tender documents may be requested from the Purchasing/Asset Manager of the CUT (Mr. TA van Noord) at telephone number (051) 507 3554 at a non-refundable cost of R100-00.

Yours faithfully

  
MR TA VAN NOORD  
PURCHASING/ASSET MANAGER  
FINANCIAL MANAGEMENT & SERVICES  
PURCHASING DEPARTMENT  
Tel: +27 51 507 3554  
Fax: +27 51 507 3318  
Email: [tvnoord@cut.ac.za](mailto:tvnoord@cut.ac.za)

Full name and address of Tenderer: ORANGE PRINTER PTY LTD

4. BEE STATUS: GENERAL, 1.680

Amounts from Pricing Schedule:

1500 Copies: Option 1 R.101,679 + VAT Option 2 R.81,861 + VAT Full Colour Manual R.29,460 + VAT  
2000 Copies: Option 1 R.117,337 + VAT Option 2 R.73,811 + VAT Full Colour Manual R.34,612 + VAT  
3000 Copies: Option 1 R.134,467 + VAT Option 2 R.77,133 + VAT Full Colour Manual R.45,121 + VAT

I/ We herewith acknowledge that failure to submit a valid BEE Contribution Level Certificate will result in a zero Black Economic Empowerment Rating and also acknowledge that I have read and agreed to the terms and conditions (Annexure B). I/we tender to render the services as per specification as stipulated in the attached Tender Specifications (Annexure C).

  
SIGNATURE

WILLEM CANYON HANPFLER  
FULL NAME & SURNAME  
CEO  
CAPACITY

4 May 2007  
DATE




## ANNEXURE A

**CENTRAL UNIVERSITY OF  
TECHNOLOGY, FREE STATE**

**TENDER DOCUMENT**

**T03/07**

**CORPORATE DETAILS**

**DESIGN & PRINTING OF LITEMA  
FULL COLOUR PHOTOGRAPHIC  
BOOK AND MANUAL**



2



Central University of  
Technology, Free State

CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
SENTRALE UNIVERSITEIT VIR TEGNOLOGIE, VRYSTAAT  
YUNIVESITHI E BOHARENG YA THEKENOLOJI, FOREISTATA

ANNEXURE A

**CORPORATE DETAILS**

1. Title: ~~Prof/Dr/Mr/Ms/Ms~~ Mr
2. Surname: HARTFLEISCH  
(Name of contact person)
3. Name of business ("Trading as"): ORANJE PRINTERS Pty Ltd  
(Contracts / orders will be placed on this name and invoices must reflect it)
4. Registered name of business: ORANJE PRINTERS Pty Ltd
5. Physical address of business: 4 BORG STREET  
SENIKAL  
9599
6. Postal address of business: PO Box 35  
SENIKAL  
9600  
(This is the address to which an Invitation to Tender / enquiry and orders / contracts must be sent to)
7. E-mail address: ADMIN@ORANJE.CO.ZA
8. Telephone number of business: Code 058 Number 4812105/6
9. Alternative number of business: Code 058 Number 4812100
10. Contact person fax number: Code 058 Number 4814264  
(Used for electronic faxing of Request for Quotations, Contracts and Purchase orders)
11. Is this a dedicated fax number? (y/n): y
12. Income Tax no: 9310005401  
(Insert personal income tax number if a one-person business, and personal income tax numbers of partners, if a partnership)
13. VAT registration no: 4570104101

*[Handwritten signatures and initials]*





14. Corporate entity registration no: 1907/000488/06
15. Type of enterprise: Prop. Co. - Company  
(e.g. Partnership, company, cc, one person business etc.)
16. Country of registration or incorporation: South Africa
17. Manner of participation: SUPPLIER  
(e.g. Main contractor, supplier, professional service provider, joint venture, consortium etc.)
18. Business Sector: Printing / Designing
19. Total number of employees:
- Full time: 61
- Part time: —
20. Did your firm exist under a previous name? (y/n): N
- 20.1 If yes, what was its previous name? N/A
- 20.2 Who were the owners/partners/directors? N/A
21. List all the partners, proprietors and shareholders by name, identity number, citizenship and shareholding:

Name	ID Number	Citizenship	Date of Ownership	% Share-Holding/Ownership
WC HAMPFLEISCH	680411578003	RSA	1993	19%
R BARNES	46 12165028083	RSA	1960	19%
AA POTGIETER	6503035124087	RSA	1992	19%
H BARNES	7108065011086	RSA	1994	17%
JD KUTUMALO	6204205953088	RSA	2004	13%
BA MOLFEE	5409265766087	RSA	2004	13%

Note: Where owners are themselves a corporate entity or partnership, please specify (identify) such.



*[Handwritten signature]*

22. Percentage of total shares/ownership by each of the following groups:

% African male	% Coloured male	% Indian male	% White male
26%	—	—	74%
% African female	% Coloured female	% Indian female	% White female
—	—	—	—

23. List the following information for each partner, proprietor, shareholder, director and senior officer of the enterprise:

Title	Name	Race	Gender M/F	Disabled Yes/No	% of time devoted to enterprise

24. Management structure:  
(Percentage of management on executive level in each of the following groups)

% African male	% Coloured male	% Indian male	% White male
% African female	% Coloured female	% Indian female	% White female

*[Handwritten signatures]*  
5



## ANNEXURE B

# CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE

## TENDER DOCUMENT

T03/07

## TERMS AND CONDITIONS

# DESIGN & PRINTING OF LITEMA FULL COLOUR PHOTOGRAPHIC BOOK AND MANUAL



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**Annexure B****Terms and Conditions****1. Tender Instruction**

A tender document of the CUT is an instruction to prospective Tenderers for the provision of goods and/or services which must meet specific conditions and requirements, as well as the duties that will be applicable to the successful Tenderer.

**2. Publication of tenders**

- 2.1 Tenders are made available to the public by means of advertisements in newspapers or self compiled lists of suppliers.
- 2.2 Only one copy of tender documents is provided.
- 2.3 Tenderers must produce their own copies for reference purposes.

**3. Submission of tenders**

The following must be strictly complied with:

- 3.1 Tender documents must be submitted in a sealed envelope.
- 3.2 The tender number and closing date, together with the description, must be clearly displayed on the envelope.
- 3.3 Tender documents must be placed in the tender box, 1<sup>st</sup> Floor, Orion Building, 1 South Street, Bloemfontein, before or on the closing date and time, or be posted for the attention of the Purchasing/Asset Manager to Private Bag X20539, Bloemfontein, 9300, to reach the CUT before or on the closing date and time.
- 3.4 The sealed envelope must not contain any documents other than those indicated on the envelope.
- 3.5 Tenders that are not submitted in time will not be considered.
- 3.6 As far as is possible, the Tenderer must provide and include appropriate information by means of suitable reading matter, in order to enable the CUT to consider and investigate any technical details which cannot be clearly derived from the tender documentation.
- 3.7 Schedules, as contained in the tender document, must be completed and provided. These schedules will be referred to during the consideration of the tenders to determine comparable merits.
- 3.8 Tenders must be typed and/or filled in and completed in indelible ink.
- 3.9 The Tenderer must properly initial every page of the submission and any changes.

**4. Tender opening**

Details of tenders will be kept confidential.

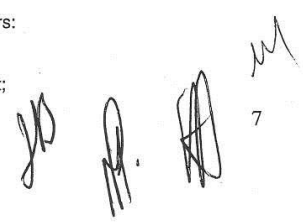
**5. Validity of tenders**

Tenders must remain fixed for acceptance by the CUT for a minimum period of sixty (60) days, calculated from the closing date of the tender.

**6. Rights of the CUT with regard to tenders**

The CUT reserves the following rights regarding the acceptance of tenders:

- 6.1 To accept any tender in its entirety or only partially, as it sees fit;
- 6.2 To accept any tender, irrespective of whether it is the lowest tender or not;








- 6.3 To reject any tender without providing reasons for such rejection;
- 6.4 The CUT will not be held liable for any costs incurred in connection with the preparation of a tender, or for any steps taken by the Tenderer in the preparation of such a tender.
- 6.5 To accept any tender on the CUT's preferred conditions.
- 6.6 To enter into negotiations with any tenderer.

**7. Signing guarantee**

The Tenderer will submit a certified copy of a resolution from the company, which authorises the signer to sign the relevant documents on behalf of the firm or company.

**8. Quotation**

- 8.1 Tenderers, who indicate that their prices are subject to confirmation, will not be considered.



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## 9. Declaration of Interest

9.1 A member of staff or any relative of a staff member wishing to supply goods or services to the CUT and who responds to a request for quotation/tender must declare his/her interest in writing and may only participate once the Executive Director: Finance and Operations has approved the application of the prospective supplier. Any staff member with a declared interest is excluded from the decision-making process.

9.2 It is required that the tenderer or his authorised representative shall declare his/her interest, where:

- 9.2.1 the tenderer is employed by the CUT or acts on behalf of the CUT; and/or
- 9.2.2 the legal person on whose behalf the tender document is signed, has a relationship with a person who is involved with the evaluation of the tender.

9.3 The tenderer herewith declares the following interest:

- 9.3.1 If the tenderer or any person connected with the tenderer is employed by the CUT, please furnish the following details:

Name: .....

Address: .....

Contact Details: .....


- 9.3.2 If the tenderer has any relationship (family, friend, other) with a person employed by the CUT or its administration and who may be involved with the evaluation or adjudication of this tender please furnish the following details:

Name: .....

Address: .....

Contact Details: .....

To be signed even if no interest is declared

  
SIGNATURE OF DECLARANT

Mr NC Hauptfleisch  
NAME AND SURNAME IN BLOCK LETTERS

CEO  
POSITION OF DECLARANT

Clearse Potias Pty Ltd  
NAME OF COMPANY OR TENDERER

4 May 2007  
DATE



**10 Tax Clearance Certificate**

Tenderers are requested to submit an original Tax Clearance Certificate from SARS certifying that the tax affairs of that person/company is in order.

**11 Broad-Based Black Economic Empowerment**

All enterprises are required to supply evidence of their Broad-Based Black Economic Empowerment contribution level as per the Broad-Based Black Economic Empowerment Act (53/2003): Codes of Good Practice on Black Economic Empowerment.

**12. Samples**

12.1 Where so specified, samples must be submitted to the Purchasing Department, CUT, Orion Building, 1 South Street, Bloemfontein, where applicable.

12.2 The samples of the tender that is accepted, will be retained for the duration of the contract period, so that they can be referred to if a dispute should arise. Tenderers must state clearly whether the samples should be returned. If no indication is given in this regard, the samples will be kept without any future responsibility being accepted therefore. Samples, which must be returned, will be for the account of the Tenderer.

**13. Packaging**


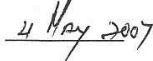
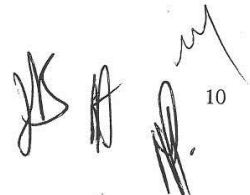
Goods must be packed properly so that damage is prevented during the loading, transporting and off-loading thereof. Packaging costs and packaging materials will be included in the tender amount and will be regarded as the property of the CUT.

**14. Delivery**

Delivery will be required as contained in the Tender Specifications.

**15. Declaration of Correctness**

The tenderer herewith declares that all the information provided in the tender documentation and all the annexure, on behalf of the company is true and correct.

**SIGNATURE OF DECLARANT****POSITION OF DECLARANT****DATE****NAME AND SURNAME IN BLOCK LETTERS****NAME OF COMPANY OR TENDERER**

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## ANNEXURE C





# **CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE**

## **TENDER DOCUMENT**

**T03/07**

## **TENDER SPECIFICATIONS**

### **DESIGN & PRINTING OF LITEMA FULL COLOUR PHOTOGRAPHIC BOOK AND MANUAL**

  
  
  
  
11



Annexure C

### Tender Specifications

#### 1. General Tender Notes

The Tenderer will have to produce a **high-quality, 128-page full-colour photographically illustrated book** on Litema, the mural art of the Basotho. This book will be accompanied by a **60-page educational supplement** in the form of a full-colour manual.

**Tenders will be evaluated in accordance with the following criteria and weighting:**

- 1.1 **BBBEE Contribution Level** 20%
- 1.2 **Price and quality** 80%
- 1.3 More specific requirements are contained in the Tender Specifications (see paragraph 2 below).
- 1.4 Any discrepancy between the specifications as contained in this tender document, and any clauses and/or conditions which a Tenderer wishes to include, must be deleted in ink by the Tenderer and such deletion must be initialed by the Tenderer and his witnesses. Any deviation from the specifications, or any changes or amendments to this tender document, and all clauses and/or conditions which the Tenderer wishes to add, must be set out in full in a covering letter, which letter must accompany the tender. Any part of the specifications which are not cancelled as set out hereinabove shall be deemed to be fully valid and binding on the Tenderer, notwithstanding subsequent explanations to the contrary.
- 1.5 The submission of a tender by a Tenderer shall be accepted as proof that the Tenderer has familiarized himself with the provisions, the purposes and the objectives of all conditions, requirements and circumstances which have a bearing on his tender and this tender document.
- 1.6 The Tenderer shall act with total autonomy, and shall neither request nor receive any assistance of any nature whatsoever from the Central University of Technology, Free State or its employees in the execution of their contracted duties.
- 1.7 Failure on the part of the Tenderer to fulfill any or all of the conditions and requirements as set out in this tender document shall disqualify the tender and render it wholly invalid.

#### 2. Tender Specifications

##### 2.1 The design and printing of a full-colour photographic book. (Hard Cover Option 1)

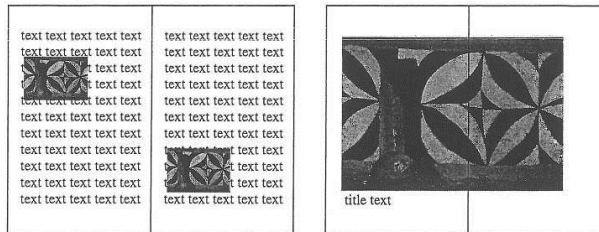
- 2.1.1 The design and layout of a full-colour, 128-page photographic "coffee-table" type book. The format of the book must be 250 mm x 250 mm.
- 2.1.2 Production of the book would include the co-ordination of all reproduction work (including pre-press proofing), the printing as well as the binding of the books. The amounts to be tendered on are: 1500, 2000, and 3000 copies.

Specifications of the book are as follows:

- 250mm x 250mm
- 128 pages
- Full colour
- Hard cover, full colour
- Dust cover for the hard cover book
- Inside Pages: 150gsm Hanno Art Matt

*Handwritten signature*

Typically the **Photographically Illustrated Book** will look as follows:



**Introduction Pages**  
Approximately 8 Pages  
6000 Words of text  
Small photographic inserts

**Illustrated Pages**  
Approximately 100 Pages  
100 Photographs  
Titles to photographs

**Please Note:**

- An example of previous printed work must accompany the tender. In terms of quality, this example must be representative of the printing and binding quality of the final Litema book.
- A second example of the envisaged layout of a typical page of the Litema Book, must also accompany this tender. A CD containing relevant text and pictures is supplied in order to compile this example.
- Please note that copyright exists on this material.
- Person/s that tender are required to tender additionally on the hourly rate of enhancing and editing photographs if so required. Person/s that tender are required to tender for a hard cover book.

**2.2 The design and printing of a full-colour photographic book. (Soft Cover Option 2)**

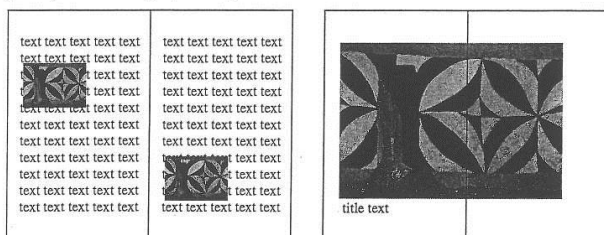
2.2.1 The design and layout of a full-colour, 128-page photographic "coffee-table" type book. The format of the book must be 250 mm x 250 mm.

2.2.2 Production of the book would include the co-ordination of all reproduction work (including pre-press proofing), the printing as well as the binding of the books. The amounts to be tendered on are: 1500, 2000, and 3000 copies.

Specifications of the book are as follows:

- 250mm x 250mm
- 128 pages
- Full colour
- Soft cover, full colour: 350gsm Hanno Art Matt
- Inside Pages: 150gsm Hanno Art Matt

Typically the **Photographically Illustrated Book** will look as follows:



**Introduction Pages**  
Approximately 8 Pages  
6000 Words of text  
Small photographic inserts

**Illustrated Pages**  
Approximately 100 Pages  
100 Photographs  
Titles to photographs

**Please Note:**

*Handwritten signatures and initials*

*Handwritten signature*

- An example of previous printed work must accompany the tender. In terms of quality, this example must be representative of the printing and binding quality of the final Litema book.
- A second example of the envisaged layout of a typical page of the Litema Book, must also accompany this tender. A CD containing relevant text and pictures is supplied in order to compile this example.
- Please note that copyright exists on this material.
- Person/s that tender are required to tender additionally on the hourly rate of enhancing and editing photographs if so required. Person/s that tender are required to tender for a soft cover book.

### **2.3 The design and printing of a full-colour illustrated educational supplement (Full Colour manual).**

2.3.1 The design and layout of a 60-page photographic and illustrated manual, the size of which will be 250mm x 250mm. 10 Pages, including the front cover, will be in colour. 50 Pages will be printed in black on white.

2.3.2 Production of the final supplement. This process would include the co-ordination of the reproduction work (including pre-press proofing), the printing and the binding of the books. The amounts to be tendered on are 1500, 2000 and 3000 copies.

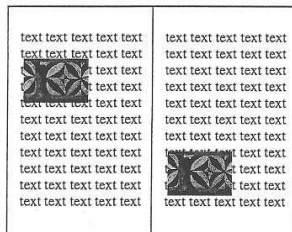
Specifications of the supplement are as follows:

- 250mm x 250mm
- 60 pages Full colour
- Soft cover, full colour: 350gsm Hanno Art Matt
- Inside Pages: 150gsm Hanno Art Matt

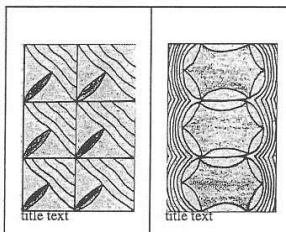
Please note:

- An example of previous printed work must accompany the tender. In terms of quality, this example must be representative of the printing and binding quality of the final Litema supplement.

Typically the **Educational Supplement** will look as follows:



**Introduction Pages**  
Approximately 10 Pages  
7000 Words of text  
Small photographic inserts



**Illustrated Pages**  
Approximately 50 Pages  
50 Line drawings (including small photographic inserts)  
Titles to drawings and photographs

*Handwritten signature*  
14



### 3. Pricing Schedule

QUANTITY	Price: 2.1 Litema Book (Hard Cover Option 1)	Price: 2.2 Litema Book (Soft Cover Option 2)	Price: 2.3 Litema Full Colour Manual
1500	R 101,679.00 + VAT	R 81,861.00 + VAT	R 29,460.00 + VAT
2000	R 119,397.00 + VAT	R 92,891.00 + VAT	R 34,692.00 + VAT
3000	R 154,867.00 + VAT	R 114,973.00 + VAT	R 45,131.00 + VAT

ALL PRICES MUST BE INCLUSIVE OF VAT AND DELIVERY COSTS

### 4. Documentation & Information

Tenderers must supply the following documentation and information, together with the tender documents:

- 4.1 An original valid tax clearance certificate issued and stamped by the South African Revenue Services (SARS);
- 4.2 An original cancelled cheque or stamped letter from the bank, verifying the banking details;
- 4.3 Copy of company/CC registration documents;
- 4.4 Partnerships/Joint Ventures to attach a Partnership/Joint Venture agreement (The document should stipulate Management responsibilities, Profit sharing, Partner's Liabilities/responsibilities, and Management contributions);
- 4.5 A certified copy from the firm/company, which authorises the signer to sign the relevant documents on behalf of the firm or company;
- 4.6 Position with regard to Black Economic Empowerment (Valid BEE Contribution Level Certificate)

### 5. Delivery

Delivery of completed goods must take place within 4 weeks after the order has been placed at Central University of Technology, Free State, Central Deliveries Store, 1 Park Road, Bloemfontein, 9301.



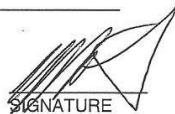




*[Handwritten initials]*

TO BE COMPLETED IF TENDERER IS A PARTNERSHIP, TRUST, CLOSED CORPORATION OR COMPANY:

We, the undersigned, partners/trustees/members/directors of the Tenderer ORANGE PRINCE PT LTD hereby bind ourselves as sureties and co-principal debtors for the due and proper performance by the Tenderer of all its obligations arising from this tender.

SIGNED AT SENRAL ON THIS Fri DAY OF 4 May 2007.

1. NAME : Mr NC Hauptfleisch  
ADDRESS : 16 BOERBOEK STREET  
SENRAL  
9600  
  
SIGNATURE
2. NAME : Mr AA Potgieter  
ADDRESS : 5 MOYSES STREET  
SENRAL  
9600  
  
SIGNATURE
3. NAME : Mr H Barnes  
ADDRESS : 18 GRIFFON STREET  
BLOEMFONTEIN  
9317  
  
SIGNATURE

Please ensure that each page of this document is initialled by the Tenderer and witnesses

*[Handwritten initials]*  
16



Central University of  
Technology, Free State

CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
SENTRALE UNIVERSITEIT VIR TEGNOLOGIE, VRYSTAAT  
YUNIVESITHI E BOHARENG YA THEKENOLOJI, FOREISTATA

SCHOOL OF DESIGN TECHNOLOGY & VISUAL ART  
SKOOL VIR ONTWERPTEGNOLOGIE & VISUELE KUNS

# Progress Report 2008

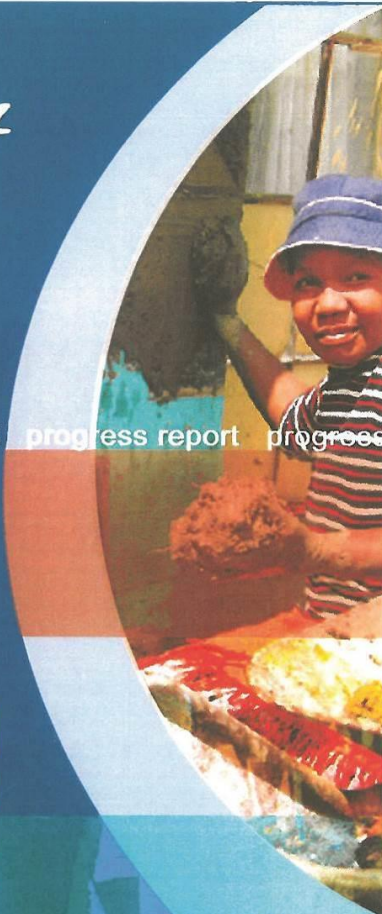
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## The Revival of Litema Mural Art of the Basotho

CM Beyer



Project no 14841



Progress Report



**The Revival of Litema**  
**Mural Art of The Basotho**

CM Beyer  
2008

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**Identifying  
Particulars**

**a) Project Number**

#14841

**b) Name of Organization**

Central University of Technology, Free State

Faculty of Engineering, Communication and Information Technology

School of Design Technology and Visual Art

**c) Address of Organization**

Central University of Technology, Free State

School of Design Technology and Visual Art

Private Bag X20539

Bloemfontein

9300

**d) Contact Person**

Dr Rudi de Lange • Ms Carina Beyer

**e) Contact Details**

Dr RW De Lange • Ms CM Beyer

Tel: (051) 5073184 •

Fax: (051) 5073197 •

Cell: 0797840011 • 0835010280

**Amount Allocated** R 498,150.00

**Amount Received** R 298,890.00

**Impact of Grant** Please turn to page 3-29 for individual Progress Reports on:

- ❖ Extending the current knowledge about Litema
- ❖ The creation of a database or archive for existing Litema designs and documented research
- ❖ The production and printing of a Litema manual
- ❖ The reintroduction of Litema to selected communities
- ❖ The production of an illustrated book
- ❖ The manufacturing and placing of a mural
- ❖ A celebration of Litema art during Africa Day–2004 Heritage Month 2004
- ❖ The development of prototypes for industrial purposes



### Extending the Current Knowledge about Litema

#### Project Objective

To extend the current knowledge about existing Litema design through further written and photographic documentation, specifically in deep rural areas and Lesotho, where the practise is still truest to the original art.

#### Implementation

##### \* Project Finalized

The School of Design Technology and Visual Art are now in possession of the most comprehensive photographic Litema library. These photographs have been archived and backed-up in analogue (original negatives and positives) and digital format. More Litema photographs and their vectorized digital graphics (used for the production of the Litema manual) will soon be housed on an existing Litema website hosted by the Central University of Technology, Free State. An update on this website is currently in progress. Please visit [www.cut.ac.za/litema](http://www.cut.ac.za/litema).

In addition, an extensive collection of photographs have been donated to the National Museum in Bloemfontein. The official handing over of this donation will take place during the submission of an accredited article on Litema by Ms Beyer in October 2008. The National Museum library and archive have already received copies of both the Litema book and manual.



### The Creation of a Database or Archive for Existing Litema Designs and Documented Research

#### Project Objective

This project entails the transference of photographic and written documentation into an electronic archive, possibly a website and requires the services of either graphic- or webpage designer.

This process is affected by issues concerning property- and copyrights, and aims to address these issues through consultation with a person or persons knowledgeable in intellectual property rights.

#### Implementation

##### \* Project Finalized

Mr Lance Pillay, web master of the Litema website is currently in the process of updating the Litema web site with new photographs and added vectorized graphics.

As the School of Design Technology and Visual Art considered the issue of intellectual property in a very serious light, Ms Beyer during the second part of 2007 signed contracts with all artists who are featured in the Litema book, the Litema manual and on the Litema website. These contracts were drafted in English by the Science Park (CUT, Free State) and translated into Zulu, Xhosa and Sotho in order to avoid any miscommunication between the author (of the photographs), and the Litema artists or guardians of persons featured in any of these items. Ms Beyer was assisted by a translator, Ms Jeanette Peete,

during the signing of contracts. As the photographic documentation of Litema had been done over a long period of time, some artists had relocated to unknown and remote areas. They were thus not to be reached for their consent. Some images (of the artists and artworks in question) were however, still featured. The author went to great effort locating these artists and their person



details. In cases where she was unsuccessful, credit was given to artists of whom names were indeed available at the time of taking the photographs and those that were described by fellow-artists, previous neighbors and farm employees.

To view the Litema website, please visit: [www.cut.ac.za](http://www.cut.ac.za).



### The Production and Printing of a Litema Manual

#### Project Objective

This manual will contain Litema graphics and photographs that can be copied and applied to homes, thus serving as a source of inspiration for old and new designers/artists.

Production will require a skilled graphic designer for the purposes of converting photographs into basic, user-friendly designs. The graphic designer will also be responsible for the design/layout of the manual.

A further study aims to investigate the possibilities of producing such a manual in both the Sotho-as well as English language.

#### Implementation \* Project Finalized

In the 2007 Project Report, it was reported that students of the department Graphic Design of the School of Design Technology and Visual Art, under the supervision of Mr Shola Ojo, had been given the task of vectorizing 83 Litema designs, photographed during the course of the Litema study. These graphics were to be incorporated in the illustrated Litema manual.



Sample of vectorized images. Original photograph (far left) followed by single design cell (2<sup>nd</sup> from left), 4x design cell (2<sup>nd</sup> from right) and finally, 16x design cell (far right). Design: Elizabeth Motaung.

Ms Annerie Venter, 3<sup>rd</sup> year graphic design student at the School of Design Technology and Visual Art was given the task to optimize and finalize the designs in terms of a technical appropriateness and in a format suitable for the final layout of the Litema manual. Ms Beyer, administrator of the Revival of Litema project, was responsible for producing the text to the manual.

The job of litho-plating and printing the manual, had finally per CUT tender process, been awarded to Oranje Pinters in Bloemfontein. Oranje Printers, in return, had contracted freelance graphic designer Mr Dave Campbell-Mckay of MAC designs, to produce the final layout of the book.

The design of the manual which was to be in the format of an educational supplement was to mirror a layout similar to that used in the production of the Litema illustrated book (see report *The Production of an Illustrated Book*).

Sample pages from the manual are pictured below:



Sample page 1.

Sample page 2.

What followed was an arduous process of proofing-reading and proof-printing. The layout was forwarded to Oranje Printers who then continued with the manufacturing of the lithographic plates. The printing of 3000 supplements finally started in March 2008 and the printed manual was delivered to the School of Design Technology and Visual Art in April 2008. As the Litema book had already been delivered in person to all featured artists, the manual was distributed to these artists via the post.



### The Reintroduction of Litema to Selected Communities

#### Project Objective

The reintroduction of Litema to selected communities will be done by means of training sessions incorporating both theoretical components as well as practical demonstrations by Litema artists (artists that have been practising Litema for at least two decades).

The C.U.T. intends to identify two practising Litema artists knowledgeable in traditional Litema for the purposes of presenting workshops to young female scholars at selected schools in the Free State as well as women situated on farms and in deep isolated areas.

Trainers will be supervised and assisted by staff from the School of Design Technology and Visual Art. Training sessions will be photographically documented.

#### Implementation

##### \* Project Finalized

Due to time constraints and the Litema manual not being produced on time, the School of Design Technology and Visual Art opted to produce a Litema video rather than training sessions at various schools. In addition production costs would be more economical and distribution thereof more practically more convenient. This video could be shown at locations such as the National Museum in Bloemfontein, a location where schools visit regularly.

As planned Litema artist themselves were still to play a very important role in the execution of this project. It was decided that Mrs Maria Lakatje, Mrs Chrestina Mofokeng, Mrs Mina Hadebe, Mrs Sophie Mahlaba, Mrs Rebecca Moloi and Mrs Elizabeth Tshabalala would create three new Litema murals on previously-plastered homesteads, situated on the farm Gryskop near Warden. Mrs Maria Lakatje and Mrs Minah Hadebe would travel from Phuthitjaba to assist with decorations.



Figure 1: The Revival of Litema

All artists were to be enumerated for creating these artworks and all expenses, including refreshments and accommodation would be arranged and provided for by the School of Design Technology and Visual Art. Ms Beyer (the project administrator) was to collect Mrs Lakatje and Mrs Hadebe a day prior to the video production and transport them to Grysikop.

A video production company in Bloemfontein, Green Pepper, was contracted to produce a DVD of approximately 8 minutes in length, capturing the decorating event and giving an introductory background to Litema. A voice-over in the background was to be provided by a (Ms Mardie Delpont of the CUT, Free State. Subtitles in English would accompany all footage since some of the artists would be communicating in Sesotho.

As the event which was to take place on the 23<sup>rd</sup> of November, was preceded by a briefing session with the artists a few weeks prior, all that was left was to collect the artists from Bluegumbush in Putitjaba on the 22<sup>nd</sup> of November. Ms Beyer accompanied by the videographer, continued to do so. Although the latter arrangements were implemented successfully, rain hampered plans heavily. The videography was erratic and the artists were put under a lot of strain to produce the art works in a time frame shortened due to the continued rain. However, spirits, especially those of the artists, were high and the videography seemed to successfully capture the spirit of the event – the atmosphere of enthusiasm seemed to translate very positively on video. Two days of applied creativity, hard work and dedication finally paid off! A small ceremony during which the project thanked and awarded the artists, ended this coming-together – in many a way a sad affair as it also announced the finalization of all Revival of Litema projects and more than five years of constant relations between the author and the artists.

After a process of editing, voice-overing, adding music, titles and subtitles, the finalized DVD was delivered to the project two days later. The video was shown to the artists during the distribution of books in February 2008. As with the books, the video was well and enthusiastically received. Find below a series of photographs taken during the implementation of this project:



Artists at work. Home of Sophie Mahlaba.



Videographer at work.



Mina Hadebe.



Maria Lakatje.



Home of Chrestina Mofokeng.



Chrestina Mofokeng plastering.



Lunch break.  
Rebecca Moloi (left) and Sophie Mahlaba (right).



Elizabeth Tshabalala (left) & Mina Hadebe (right).



The author, Maria Lakatje & Rebecca Moloi.



From left to right: Sophie Mahlaba, Chrestina Mofokeng, Mina Hadebe, Carina Beyer, Maria Lakatje, Rebecca Moloi and Elizabeth Tshabalala.



Decorated homes of Rebecca Moloi (left) and Chrestina Mofokeng (right).



### The Production of an Illustrated Book

#### Project Objective

This book aims to create a public awareness and advertise Litema as an independent and unique indigenous art form.

Most of the written and photographic material is already available in an extensive collection at the School of Design Technology and Visual Art.

Graphic Design- and proofreading expertise are required for this project.

#### Implementation

##### \* Project Finalized

As reported previously, a tender process initiated by the Central University of Technology, awarded the printing of the illustrated Litema book to Oranje Printers in Bloemfontein.

The start of this project saw all English text and photograph titling produced by Ms Beyer (project administrator), proof-read by Ms Erica Wessels, then translated into Sotho by the Communications Department of the Central University of Technology and into Afrikaans by the University of the Free State. Text was once more proof-read by the School of Design Technology and Visual Art as well as Ms Wessels after completion of the translations.

All text and photographs were then forwarded to Mr David Campbell-McKay of Mac Designs, the graphic designer contracted by Oranje Printers to design the structure and layout of the book. This process was done in collaboration with Ms Beyer and was continuously overseen by the School of Design Technology and Visual Art. Once a final design was agreed upon, Mr McKay presented the project with proofs, which were proof-read four times (after each amendment) to ensure that no errors occurred. Sample pages from the book are pictured below:





Front cover with inside flap.



Back Cover.

After the final proof was signed off by the School of Design Technology and Visual Art, the artwork was forwarded to Oranje Printers who then proceeded to print a full-colour proof of the entire book. Ms Beyer, accompanied by a Oranje Printers representative, then visited the printers in Senekal to peruse this proof and make recommendations where necessary. It was on this occasion that, due to both Dr De Lange and Ms Beyer not being entirely satisfied with the print quality (the possibility existed to improve such quality), it was decided that an entirely new set of litho plates were to be produced. The proofs to these were finally signed off by Dr De Lange and printing commenced in January 2008. A printing company in Johannesburg was then responsible for embossing the cover of the book and binding the book (Oranje Printers could not do these as they did not have the appropriate facilities to do so). The book was finally delivered to the School of Design Technology and Visual Art in February 2008).

In April 2008 a book launch was held by the Central University of Technology. Role players from the Ministry of Environment and Tourism, the National Museums and Galleries, CUT, Free State departments and book merchants were invited to the occasion. The event was very well attended and received media coverage from both the local Volksblad newspaper (including its subsidiaries), Radio Oranje and the Gratia (in-house publication of the CUT, Free State).



The author (Ms Beyer) pictured at the book launch.

"Litema - Mural Masterpiece", a book by Carina Beyer about mural art on Basotho homes and published by the School for Design Technology and Visual Art at the Central University of Technology, Free State (CUT), was launched on Friday, 18 April 2008. The book illustrates the practice of Litema with a series of beautiful photographs and informative text.

In recent times the School for Design Technology and Visual Art received several awards for research, community service activities, and related projects. One of the awards was from the Lotto Distribution Fund for their Litema project.

Litema (pronounced "deethema") is a home decorating practice, unique and indigenous to the Eastern Free State and Lesotho. As such, Litema refers to the tradition whereby Basotho women decorate their homes once the men have completed the building process. This practice is dying out due to urbanisation and the move from traditional homes to current plastered homes. The aim of the project is to record current Litema practices and so preserve our regional cultural heritage.

Carina Beyer, a previous part-time lecturer in Photography, traveled about 20 000 kilometers over a period of five years and took more than 2000 photographs to produce two books and several smaller items as part of the project. Her photographs and work about this project appeared in several magazines and news reports.

Article on launch copied from CUT, Free State website.

In addition approximately five hundred Litema books were distributed to various libraries across Africa - yet another milestone in terms of the aims of the project - to ensure that the art form and project receives maximum exposure. See attached to this report an email communication between Mrs Gerda Lambrecht, head-librarian of the CUT library and Dr Rudi de Lange, head of the School of Design Technology and Visual Art. See also a selection of receipt notifications from various libraries.

Lastly, but most importantly, in February 2008 books were personally delivered to each of the artists featuring and of whom artworks feature in the book. In fact all artists and women the author had dealt with during the course of her studies and during the management of the Revival of Litema project, had received a copy of the book.

REUTERS/REUTERS/REUTERS

All parties were ecstatic about the exposure they have received and commended themselves for their contribution to the revival of the art form. Moreover, these artists finally received recognition and credit for their role in the arts and for continuing a tradition in spite of many obstacles. We commend all Litema artists and we commend the NLDTF for acknowledging these women!



Thabsile Malinge, creator of the art work featured on the Litema book and manual.



Roselinah Puseletso Molaba



Elizabeth Masesi Motaung



Alinah Hlalele



Nthabiseng Moloi



Clementina Modiehi Seselinyana



### The Manufacturing and Placing of a Permanent Litema Mural

#### Project Objective

The manufacturing and placing of a permanent Litema mural (constituting as public art) may contribute to further awareness regarding the Litema heritage and serve to uplift its location and environment.

A public building, recreational area, museum or tourist destination (e.g. the airport), may be considered as a possible location for a mural.

Depending on the resulting format of a permanent mural, this project will involve a Litema artist, graphic designer and photographer.

#### Implementation

##### \* Project Finalized

In the 2007 project report, it was reported that both the Airports Company of South Africa (ACSA) as well as Incline Architects (who are currently in the process of upgrading the Bloemfontein airport), were very impressed by visuals of Litema artworks presented to them by the School of Design Technology and Visual Art.

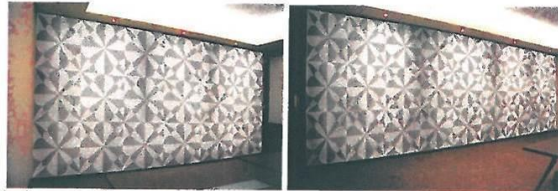
Incline Architects had in fact been exploring various options for decorating the to-be-upgraded terminals in a way that would embrace an atmosphere unique to the Free State. The presentation and the introduction of Litema to the two parties seemed to have answered their needs with regards to their own design aspirations. More importantly the company proposed to incorporate and emphasize Litema to the extent that it would become the core design element throughout the entire interior decorating approach. This decision meant that the Litema project had indeed achieved a very significant milestone. The design and the creators thereof would finally receive the exposure and credit only given by those who frequenting the Free State via public road. Finally, for a long time to come, hundreds of passengers, visitors and tourists would be able to enjoy these beautiful designs when visiting the Bloemfontein airport.



Illustration: Art Deco Framing

Furthermore it was reported that the reconstruction of the Bloemfontein airport was subjected to various phases. Subsequently the application of the Litema murals would then also be dependent on such progress as well.

To date two murals in two different locations have been applied to terminal walls. One such mural is displayed in the company board room (see below) and the other at the entrance to the management section. The latter mural was painted by Ms Annerie Venter, a 3<sup>rd</sup>-year graphic design student from the School of Design Technology and Visual Art. Incline Architects in the interim, have commissioned various artworks of their own (bottom photograph), one of which was a four-canvas collage of a single Litema design by Art Deco Framing.



Murals – small and large company boardroom (artist's rendition – no photographs of actual murals available at time of drafting report).



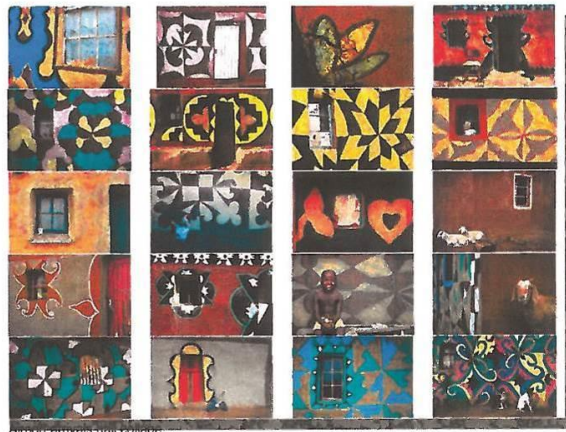
Mural painted by Ms Annerie Venter – management quarters.



Litema canvasses by Art Deco Framing – management quarters.

An article published in the Volksblad newspaper in February 2008, announced both ACSA's intended plans with regards to the decorating and renovation of their new premises, with information on the finalization of the above art works (see attached copy).

The School of Design Technology and Visual Art, in the interim has altered its approach to the application of the intended third mural. Initially this mural (which is to feature against the arrival's hall wall) was to be constructed out of a selection of terracotta tiles to be manufactured by Africotta. As ACSA had not even begun construction on the arrivals hall phase in November 2007 and due to the limited time available for the completion of the Revival of Litema projects (and finances), a decision was made to manufacture a ready-made mural in the form of a collage of photographs. This collage consisted of a selection of twenty 2meter x 1 ½ meter images, each mounted on an individual block frame. See collection of photographs below:

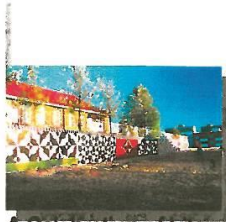


Airport arrivals hall collage.

The photographic collage is to be montaged on instruction once the arrivals hall of the Bloemfontein airport has been finalized. A plate containing the names of the artists of whom art works are displayed, is to be mounted with the collage. The block-mounted photographs are currently being kept at the School of Design Technology and Visual Art for safekeeping and five of the artworks are being temporarily displayed in the entrance hall of the ZR Mahabane building on the campus of the Central University of Technology.

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ACSA and the CUT, Free State is in agreement that the School of Design Technology and Visual Art will be notified and involved in the process of unveiling the collage at the appropriate time. The intention is still to celebrate this event with a launch of the Litema book (and manual), in the presence of the media.



### **A Celebration of Litema Art during Africa-Day 2004 Heritage Month 2004**

#### **Project Objective**

The C.U.T., Free State (previously Technikon Free State) in conjunction with the Musicon aim to present a celebration of Litema on Africa-Day 2004 (note amendment) Heritage Month 2004.

Five practicing Litema artists will paint walls at the Musicon whilst musicians from the Basotho Cultural Village entertain guests with traditional Basotho music. (A marquee tent and refreshments will be available for an estimated 200 guests.)

The event will be attended and covered by members of the media as well as the publicity department of the Technikon Free State (now C.U.T., Free State).

#### **Implementation**

##### **\* Project Finalized (September 2004)**

On the 11<sup>th</sup> of September 2004 the School of Design Technology and Visual Art and Musicon's (Musical Academy in Bloemfontein) collaborative efforts finally realized into a spectacular day of celebrating the art of Litema and commemorating Heritage Month 2004 with its immense cultural and traditional value.

Approximately one year of pre-planning preceded this event. At the end of 2003, Dr Rudi de Lange, head of the School of Design Technology and Visual Art, was approached by Mrs Patricia Lamuse, lecturer at the Musicon, to assist in decorating the (then-barren) walls of the Musicon, situated and facing 1<sup>st</sup> Avenue, Bloemfontein. Mrs Lamuse envisioned a collaboration between the two institutions involving fine art students from the C.U.T., Free State.

At this period in time, a research study on Litema was already in progress and it was suggested that the Musicon walls be decorated with colourful Litema designs. Not only would these applications (more than often compared with lyrical musical compositions) enhance the Musicon walls with their intrinsic, unique and colourful patterns, but the designs would finally be seen by the South African public who are generally unaware of



the existence of this extraordinary art form. In terms of its awareness-making campaign, the School of Design Technology and Visual Art had not yet found a more befitting situation.

As funding from the National Lotteries Distribution Trust Fund had not yet been received (a grant was not yet allocated to the C.U.T.,) and as the Musicon was adamant in hosting this event, a decision was made to source alternative funds and donors for the Heritage day celebrations, which was to take place on the 11<sup>th</sup> of September 2004. The Musicon agreed to carry all expenses until funding became available.

The C.U.T., Free State received an amount of R8000.00 from the **Albert Wessels Trust**. **Eimpa Paints** in Bloemfontein agreed to donate all painting materials and scaffolding for the artists, whilst **PACOFs** sponsored a performance stage, sound equipment and sound engineer for the event. The logos of these sponsors, including that of the **NLDTF**, were hence forth displayed on all banner- and promotional material employed in publicizing the event.

The Department Advancement and Marketing of the C.U.T., Free State assisted in informing Lisedi Radio and Radio OFM of the upcoming event. OFM Radio, on two occasions conducted live interviews with Ms Beyer, concerning the intended celebrations at the Musicon. During these interviews, great emphasis was placed on the fact that the Heritage celebrations were made possible due to the funding received from the NLDTF grant.

The event itself was attended by various media representatives including journalists from the *Volksblad*. The *Bloemnuus*, *Ons Stad* and *Express* also placed articles on the event (please refer to the addendum to view extracts from these newspapers). Additional exposure was received from the SABC and ETV who interviewed Litema artists and individuals participating in the event. The SABC broadcast this event across SABC 1, 2 and 3 – indeed a great achievement in terms of promoting the Litema art form!

A summary of these broadcasts may be viewed on the world wide web at: [http://www.sabcnews.com/entertainment/the\\_arts/0,2172,87664,00.html](http://www.sabcnews.com/entertainment/the_arts/0,2172,87664,00.html) (please consult the addendum for a printed version of the broadcast).

It was agreed that four Litema artists from the areas Bethlehem, Warden and Harrismith (whom Ms Beyer had previously worked with and interviewed) would be commissioned to decorate the Musicon walls. These artists Mrs Maria Lakatje, Mrs Chrestina Mofokeng, Mrs Mina Hadebe and Mrs Beauty Maseko were briefed on the project in August 2004.

On the 10<sup>th</sup> of September Ms Beyer, assisted by Ms Sylvia Duminy, a lecturer from the photography department, collected these ladies from their respective homes in the Eastern Free State.



Mrs Beauty Maseko.



Mrs Crestina Molokeng.



Mrs Maria Lakatje.



Mrs Mina Hadebe.



Artists being collected.



A truly joyous occasion.



Discussing the plan of action.



Applying outlines beforehand.

After being transferred to their guesthouse and a short rest, Mrs Mofokeng, Lakatje, Hadebe and Maseko visited the Musicon to pre-plan intended designs as well as pre-draw the various outlines to their designs. Completion of the patterns commenced on the morning of the 11<sup>th</sup> of September.

Activities even attracted the attention of passers-by and soon members from the public simply joined in filling the pre-drawn outlines with paint. Due to this collaboration between the public and the artists, the walls were finished in time for the cocktail evening intended to open the "exhibition" later the evening.



Mrs Kristina Chrestina Mofokeng.



Mrs Mina Hadebe and Mrs Beauty Maseko



Art students, artists and members of the public give their support.



Throughout the day, artists were supported by musicians and orchestras from the Musicon (including the famous Botshabelo strings – indeed one of the highlights of the day!) who provided the background music for the celebrations. Unfortunately the musicians from the Basotho Cultural Village could not attend as they were already booked for another event. To further contribute to the celebratory atmosphere, the Roseview dancers from the Roseview Primary School entertained guests with their awe-inspiring performances.



Botshabelo Strings performing.



Roseview dancers in action.

Mr Joe Mafareke, then MEC for Sport, Arts, Culture, Science and Technology, who was to welcome all the guests, could not attend due to a more serious engagement. Mr Mafareke did, however, specifically mention the event at the Musicon, in his 2005 budget speech (<http://www.fs.gov.za/mediareleases/2005/.html>). Furthermore it was remarked upon by President Thabo Mbeki at the National Heritage Day celebrations at Kimberley in April, 2004 (<http://www.info.gov.za/speeches/2005/05081808151002.htm>).

The day was saved by an excellent speech by Mrs Rachel Sempe, HOD for DSACST, at the cocktail ceremony later in the day. During this event the four artists received acknowledgement for the outstanding artworks and the role they play in continuing a dying tradition. Invited guests did not only have the privilege to meet and converse with the artists, but now also had an insight into an unacknowledged art form – indeed a privileged situation!



Exhibition Opening!



Guests arriving for the cocktail ceremony.



Mrs Maseko, Mrs Molokeng, Mrs Lakatje and Mrs Hadebe during the opening.



Mrs Patricia Lamuse and Ms Carina Beyer.



All role-players in front of a finished canvas.



Mrs Janet Kay, head of the Musicon.



For Mrs Mofokeng, Maseko, Lakatje and Hadebe the day brought far more rewards than the enumeration received. All of the ladies had on previous occasions, expressed their concerns about the continuance of the Litema tradition. The fact that, the vital role they played in the Litema process, was not unnoticed any more and finally acknowledged, had great impact on their self-esteem and pride as human beings. Sadly, what seems to us as yet just another passing event - soon to be forgotten - highlights one of the most important events of their lives.

For the School of Design Technology and Visual Art, and students assisting with the Musicon celebrations, the reward was seeing the lives of four women change for two days. In their absence we kindly thank them for their invaluable contribution to the arts and society.

However, without the generous funding of the NLDTF and Lotteries Board, finally celebrating the art of Litema and its creators, this amazing day would not have been thought possible. **For this we thank you kindly.**



Before



After!



### The Development of Prototypes for Industrial Purposes

**Project  
Objective**

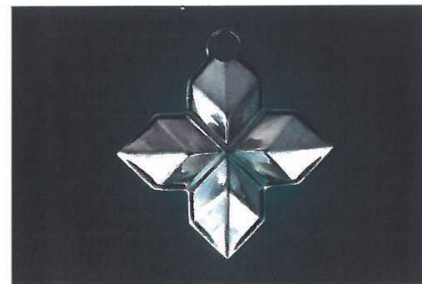
Litema patterns will be transferred or incorporated in the manufacturing of ceramic tiles, print textiles, jewelry, postcards, stamps, labels, woven articles and phone cards.

**Implementation \* Project Finalized**

**Manufacturing of Litema Jewelry**

After Mr Phillip van der Walt, lecturer in the department Jewellery Design, Virginia Jewelry School, designed and finished the process of growing moulds for various jewelry pieces based on Litema patterns.

Mr Louis Heathorne from Heathorne Diamonds and Gold in Bloemfontein was contracted to cast a selection of these designs in silver. The selection consisted of a ring, a tiepin, a set of cuff links and a pendant. The design of each individual item, is pictured below, followed by a photograph of the particular item:





As can be seen in the above photographs, each of these pieces is extraordinary and immaculately finished. A set of the jewelry pieces was each presented to the NLDTF board as well as to the Department and Advancement and Marketing of the Central University of Technology Free State, who wish to promote these items as corporate gifts.

#### Manufacturing of a Litema Quilt

Dr Francis van Schalkwyk from the Faculty of Clothing (CUT, Free State), in collaboration with Isy's Creations, was commissioned to create a Litema quilt, based on a 'spider web' Litema design by Josephina Ndlovu from Bowfarm near Harrismith.

Dr Van Schalkwyk was presented by a stencil of the design, which she then adapted to fit the measurements of the queen-sized quilt. The quilt was made from the highest quality imported fabric, an extremely durable material which could also be washed. It took approximately 72 working hours to complete this unique and beautiful quilt – the result is pictured below.



Two-toned 'spider web' Litema quilt. Design: Josephina Ndlovu.

The prototype quilt was presented to the NLDTF board and we envisage that Dr Van Schalkwyk will receive future orders for this article.

#### Manufacturing of Litema Postcards

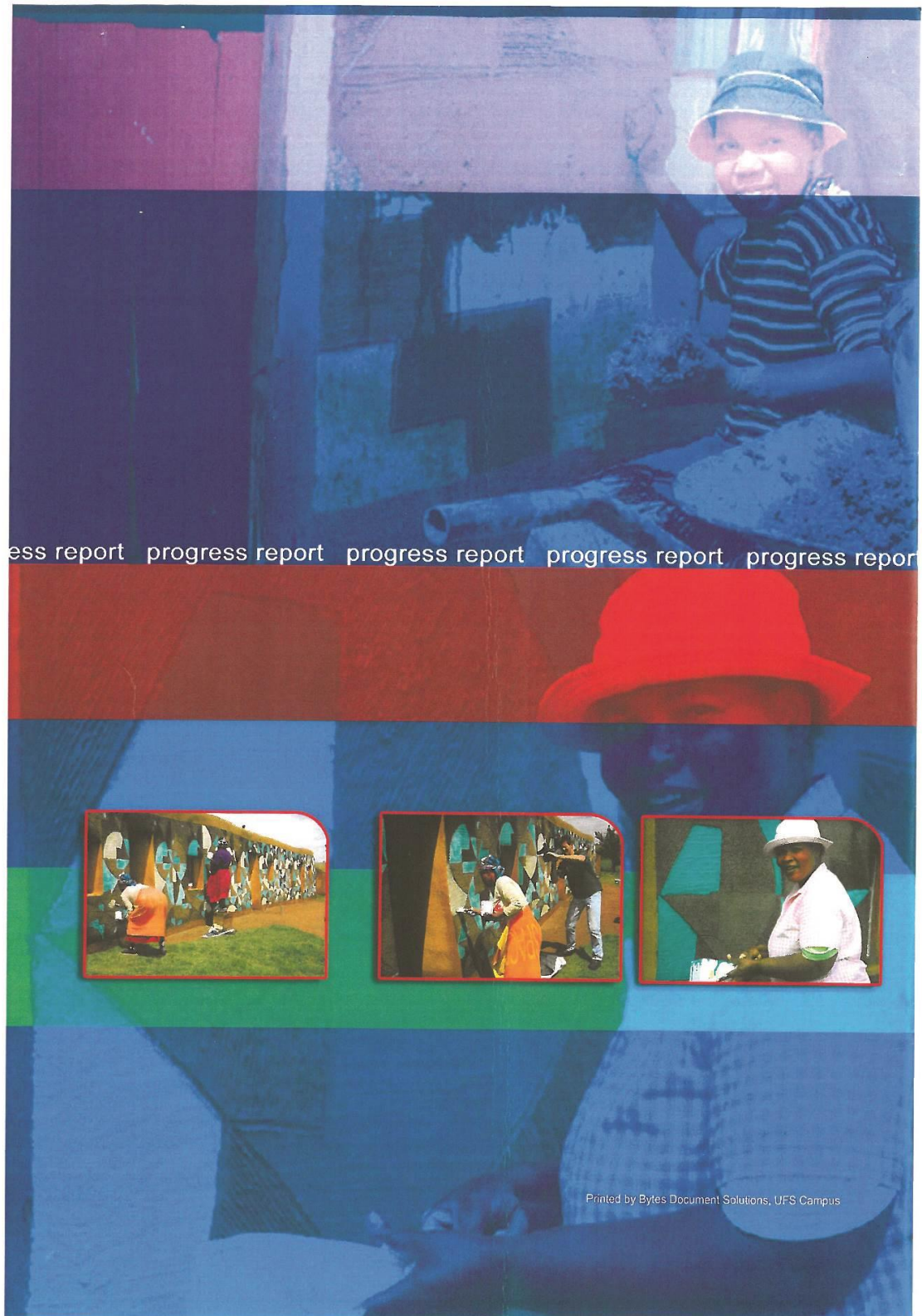
In the 2007 Project Report it was noted that Mr Shola Ojo, lecturer in the department Graphic Design was in the process of finalizing a project during which 2<sup>nd</sup> year graphic design students were designing telephone cards, stamps and postcards using Litema designs. Unfortunately, although the student's designs were very eye-catching and impressive, the technical suitability thereof lacked. Student's work was not always done in the correct format and it was difficult finalizing these details within the time frame allowed for this project. Mrs Christie Nortje, a graphic design lecturer in department Graphic Design, C.U.T., Free State was asked to optimize a selection of these vectorized designs and incorporate them in the layout of twelve panoramic postcards. The postcards are pictured below:





Set of 12 Litema postcards.

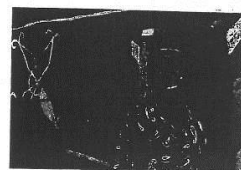
A set of three thousand postcards were printed and these were distributed to various role players. The NLDTF board and various departments within the C.U.T., Free State received samples. It is envisaged that future reprints will be done for corporate gifts and marketing purposes within the C.U.T., Free State. In addition the Airports Company of South Africa (Bloemfontein Airport) has expressed their interest in selling these at their soon-to-be renovated curio shop / restaurant.





CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
SENTRALE UNIVERSITEIT VIR TEGNOLOGIE, VRYSTAAT  
YUNIVESITHI E BOHARENG YA THEKENOLOJI, FOREISTATA

SCIENCE PARK / WETENSKAPPARK



Josephina Nzinga  
Msimanga

## LITEMA PROJECT

### LETTER OF CONSENT

TO WHOM IT MAY CONCERN:

I/We the undersigned hereby state and agree to as follows:

#### 1. BUILDING OWNER

I, the undersigned Owner warrant that I am the sole proprietor, alternatively have been authorised by the proprietor of the below-mentioned Building to sign this letter of consent and indemnity on the proprietor's behalf.

#### 2. ORIGINAL ARTIST

I, the undersigned Artist am the original artist of the Litema Work on the Building, alternatively I have been authorised by the original Artist of the Litema Work on the Building or the heir(s) of the deceased Artist of the Litema Work on the Building sign this letter of consent and indemnity.

#### 3. LITEMA WORK

The Litema Work is an original, traditional painting or drawing on the Building which was made by the Artist on behalf of the Owner or his/her predecessor in title.

#### 4. CONSENT

The undersigned, jointly and severally together with the Owner and Artist or the heir(s) of the Artist consent to any representative of the Central University of Technology, Free State ("CUT") to:

- 4.1 Take photographs of the Litema Work and the Building;
- 4.2 Document any aspect or feature of the Litema Work and the Building;
- 4.3 Take samples of any material of the Litema Work and the Building;
- 4.4 Reproduce, adapt, publish, distribute, use and copy the Litema Work and the Building in any manner and in any format which the CUT deems fit;
- 4.5 Restore the Litema Work on the Building; and
- 4.6 Maintain the Litema Work.

**5. INDEMNITY**

The undersigned jointly and severally together with the Owner, Artist or heir(s) of the Artist indemnify the CUT and each of its representatives from any claim of whatsoever nature in respect of the Litema Work and the Building including but not limited to trade mark, copyright or design infringement and the undersigned jointly and severally with the Owner and Artist or heir(s) of the Artist shall hold the CUT and its representatives harmless against any such claim.

**6. NO CLAIM**

The undersigned, jointly and severally together with the Owner, Artist or heir(s) of the Artist agree that neither the undersigned, the Owner, the Artist or the heir(s) of the Artist shall have any claim of whatsoever nature against the CUT or its representatives in respect of the Litema Work, the Building or as a result of any of the aforementioned acts in respect of the Litema Work and Building.

**7. RIGHTS**

The undersigned, jointly and severally together with the Owner, Artist or heir(s) of the Artist agree that all intellectual property rights including any copyright in respect of any photograph, reproduction, adaptation or publication of the photographs, reproductions or adaptations of the Litema Work and the Building shall vest solely in the CUT or its assignee.

**8. MORAL RIGHTS**

The Owner and Artist hereby waive in favour of the CUT or its assignee in title any moral rights which they might have in the Litema Work and Building.

**9. ACCEPTANCE**

The CUT hereby accepts the consent, indemnity and waiver contained herein.



I CONFIRM THAT THE CONTENTS OF THIS AGREEMENT WAS EXPLAINED TO ME AND THAT I UNDERSTAND SAME AND SIGN THIS DOCUMENT VOLUNTARILY.

DETAILS OF INTERPRETER/TRANSLATOR:

Jeanett  
(Full names of Interpreter/Translator)

[Signature]  
(Signature of Interpreter/Translator)

DETAILS OF OWNER:

Msimanga Josephina Nozinga  
(Full names of Owner or Occupant of Building)

521211 0648 082  
(Identity Number of Owner or Occupant)

DETAILS OF BUILDING:

\_\_\_\_\_  
(Description of Building)

\_\_\_\_\_  
(Address and Location of Building)

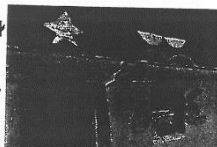
DETAILS OF ARTIST:

Msimanga Josephina Nozinga  
(Full names of original Artist of the Litema Work)

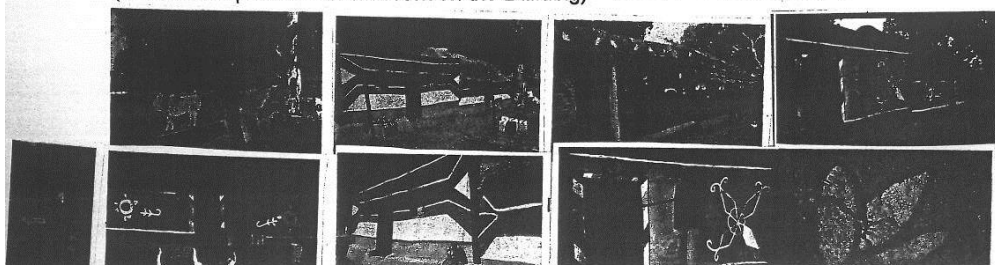
521211 0648 082  
(Identity Number of Artist)

DETAILS OF LITEMA WORK

\_\_\_\_\_  
(Short description of Litema Work on the Building)



Simon Msimanga



Signed at Waa Water Farm on this 02 day of Septer 2007  
before the undersigned witnesses.

WITNESSES:

1. Simon msimanga

JosihPina

By or on behalf of: THE OWNER

2. MARIA

Signed at Waa Water Farm on this 02 day of September 2007  
before the undersigned witnesses.

WITNESSES:

1. Lucy

JosihPina

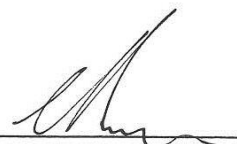
By or on behalf of: THE ARTIST or the  
HEIR(S) OF THE ARTIST

2. Simon msimanga

Signed at Waa Water Farm on this 02 day of September 2007  
before the undersigned witnesses.

WITNESSES:

1. [Signature]



On Behalf of: THE CENTRAL UNIVERSITY

Of TECHNOLOGY, FREE STATE

2. Simon msimanga

### QUESTIONNAIRE – THE ORIGINS OF LITEMA

Interviewer: Carina Ruyer Date of Interview: 02/09/07  
Place of Interview: Wavivater, Warden

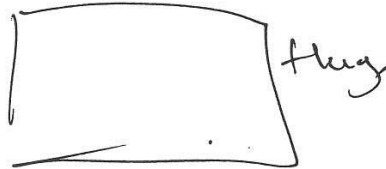
Translator: Yes/No Name of Translator: Tanet Peeta,  
Details: Clarence Local

Name of person being interviewed: Josephina Msimanga  
Age:        Date of Birth: 1952-12-11 Country of Birth: Farm Grootvlei Warden  
Current Residence: Wavivater  
Period of current residence: 14 years  
Occupation: Simon is farm worker on Wavivater  
Mother's Descent: Zulu Father's Descent: Zulu  
Did mother practice Litema? Yes/No Details: Stayed at "Grootvlei" Warden

Is the interviewee a practicing Litema artist or knowledgeable in the art of  
Litema? Yes/No  
Details:       

Feelings towards the preservation of Litema designs and the continuance of this  
practice: Simon sees the youngsters are now "democratic" and only interested in the modern ways  
When are Litema designs applied to dwellings? Good Friday / Christmas  
Inspiration for designs: Just to beautify homes

Description of patterns: \_\_\_\_\_



Decoration inside/outside houses: Inside flower. Details: Brown  
Engraved flower no wet plaster

Any symbolism in designs? /

Technique of application: Engraving / Painting

Specifics on areas of application: \_\_\_\_\_

Architectural influences on designs? \_\_\_\_\_

Are houses facing a specific direction? \_\_\_\_\_

Material used: Black (Types burned and thrown into water (colour water))  
'Wit' kalk - buys at coop.  
Rest Different shades of earth



Origins of material: \_\_\_\_\_

Other types of Litema. (E.g. cupboards, etc.): Flower painting inside

Name of spouse: Simon Msimanga Age: 58 Date & Country of Birth: 1949-05-14  
Crango/Verskloep.

Mother's Descent: Sotho Father's Descent: Zulu

Did spouse's mother practice Litima? Yes No Details: \_\_\_\_\_

Saw his mother decorating as a child.

Spouse's knowledge of Litema? ✓

Are any of these children practicing/learning the art of Litema? Yes/No

Details: 2 daughters. (all in Johannesburg.  
5 sons

Children: Yes/No Name: Paulina Msimanga Age: 39  
Name: Maria Msimanga Age: 18 (at school).  
Name: \_\_\_\_\_ Age: \_\_\_\_\_  
Name: \_\_\_\_\_ Age: \_\_\_\_\_

Are any of the children interested in continuing this practice? No.

Is interviewee teaching others Litema? ✓

## Appendix B - Index

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- Frame Group Inter-office Memorandum (Cyril Ovens)
- Memo/Notes – Consumer Approach (Cyril Ovens, Frame Group)

*page 1 of 2 pages.*

**CONSOLIDATED WAVERLEY TEXTILES LTD**

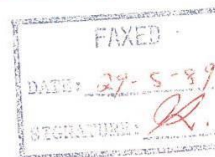
A FRAME GROUP COMPANY



(Reg No. 0506345/06)

FROM C OVENS : BLOEMFONTEIN SALES OFFICE Date 29/5/89

TO MR GARY HUNTER : HEAD OFFICE  
c.c. MR A NAPIER. : HEAD OFFICE *POSTED.*



As discussed at the blanket seminar, Mr Dixie of Whitakers Agencies, and I, took samples of the new Se Setjha and the Matlama derivation to test customer reaction in Lesotho. Our findings are as under:-

YATES & DARE : MASERU BRANCH

These blankets were shown to the store manager, the store assistants and a number of their customers. Reaction to the tribal blanket was very promising, both the staff and customers were very pleased with the designs, commenting that these were truly traditional. Reaction to the Matlama derivations was negative, customers and staff felt that these were Xosa designs and would not sell in Lesotho.

TULLY'S SUPERMARKET. Tayatayaneng.

Store assistants were pleased with the two Se Setjha designs and felt that all the colourways were good. Once again the Matlama derivation was not acceptable, although the quality obviously was. The sentiments ex Yates & Dare in Maseru were repeated, as the design was labled Xosa as soon as it was shown. Although it might be acceptable in the South of Lesotho in small quantities.

Comment on the handle of the Se Setjha was interesting in that the manager and assistants felt that if this blanket were to retail at +- R75.00, the fact that there was no wool in the blanket would not matter.

METRO-FRASER : MASERU

Mr Drummond and Stephan his assistant both felt that there would be room for the tribal blanket particularly because of the design. However they felt that the quality might limit sales. (Retailers that the blanket was shown to, felt differently.) The Matlama derivation was rejected with a similar comment to the previous remarks.

ANWARY'S : BUTHE BUTHE

Once again the tribal blanket proved acceptable because of design and price and the Matlama derivation was rejected.

YATES & DARE HEAD OFFICE : LADYBRAND.

Mrs Peacock found the tribal most acceptable but rejected the Matlama derivation.

POINTS ARISING FROM COMMENTS MADE BY CUSTOMERS:-

1. A sticker showing the particular design of the tribal should be attached to each blanket - Tribal blankets are folded on the shelf, or in stacks on the floor. Customers are not able to appreciate what the full design looks like without having to open the blanket fully. (This may be reasonably easy to achieve using the photographs from the new catalogue as stickers)

..... page 2 ...

**INTER-OFFICE MEMORANDUM**

page 2

2. MATLAMA DERIVATION.


It was suggested that if we produced this shawl with an all around border design (see attached rough sketch) it would probably prove acceptable. I fully realise that this would mean that the shawl would be one-sided. In fact, I don't know if this would be technically possible, but would like some feedback.

3. SEROPE TYPE MOUNTAIN RUGS.

There seems to be a strong feeling that we should produce another Serope type blanket after the style of the old Machache (in the R75 - R85 bracket.) Customers all felt that this represented a gap in our range. Asked if this blanket would effect the sale of Setsoto and Frasers Magician, all customers felt that this new blanket might even stimulate the sales of these better end items.

4. YATES & DARE are considering producing their Mampodi design again in the New Year, while Anwary is seriously thinking about developing a confined tribal design for their outlets.  
It is obvious that customers are as keen as we are to revitalise the Tribal Market.

Regards



C. OVENS  
O.F.S REGIONAL SALES OFFICE.

P.S.

re : FRASERS : BLOEMFONTEIN.

Se Setjha design.

Mr Anderson claims that if the price is + - R45.00 for this blanket, we could expect him to place 2000 units. He too feels that the Matlama derivation is not acceptable.



POINTS TO BE CONSIDERED IN CONNECTION WITH THE TRIBAL BLANKET MARKET.

1. Price is not a dominant factor, a similarity can be drawn with the price of a Pierre Cardin suit or a pair of Carducci shoes.
2. Mike Koster has informed me that Messrs Aranda will be producing the two most sought after tribal blankets viz: Victoria England and Seana Marena for Fairways (Frasers retail chain) They will no doubt have the distribution rights to these blankets as well.
3. Presuming the information in point no:2 is correct it is obvious that Aranda will be coming in to the tribal market strongly with other tribal designs.
4. Only some 30% of tribal blankets are sold in Lesotho, the majority are sold in the mining and industrial areas of South Africa. This is due to the fact that the wage earners are all employed in the Republic.
5. Should we open a retail outlet in Maseru and try to channel our tribal production through this source, we would antagonise every trader, not only in Lesotho but also all those who depend on this trade in the concession and trading stores of the Republic.
6. If we were to follow this course of action all the antagonised buyers would immediately support our opposition. This would affect not only the sale of tribal blankets but all our other products sold to these hundreds of outlets as well.
7. Should we tie all Tribal sales to Lesotho only, I believe that this market will die in the next three years. If these blankets are not available Republic wide, if they do not feature in every African Trading Store, interest will soon be lost and Western dress will become the norm.
8. The only way to develop this trade in my opinion is with good designs and superb quality through well established wholesalers and retailers who fully understand the ins and outs of this very specialised market.

C

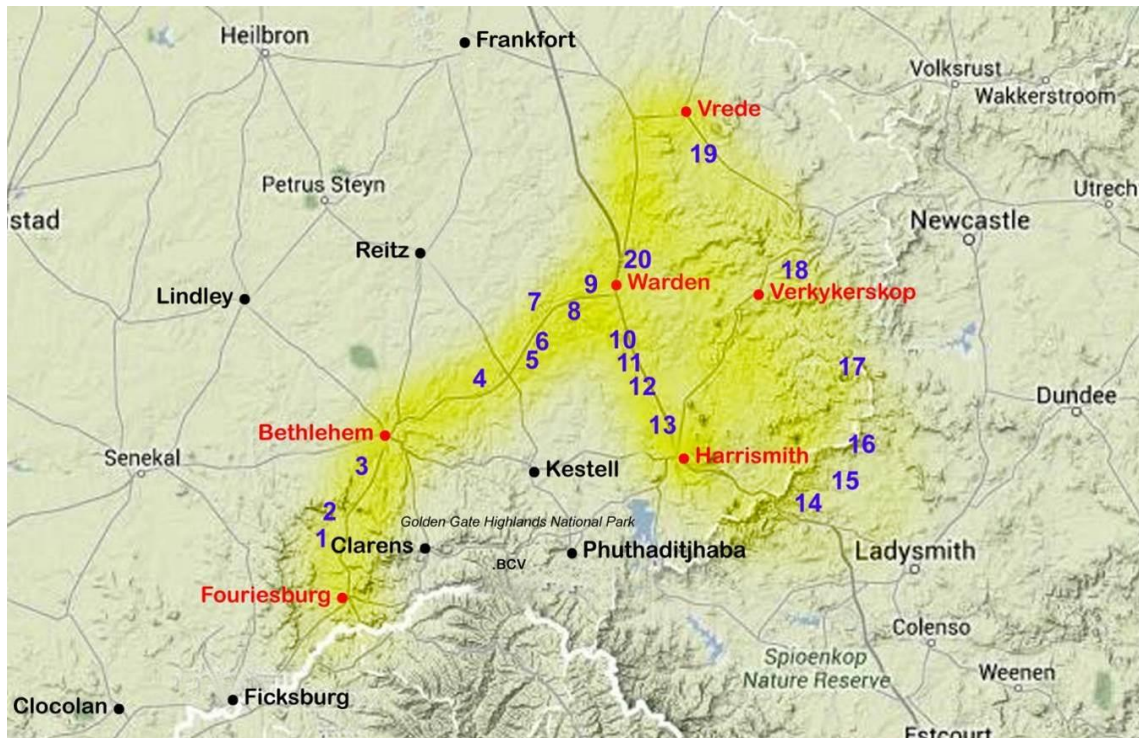
## Appendix C - Index

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- Map(s) of Study Area & Farm Settlements
- *Revival of Litema* Field Trip Summaries spanning the period September 2004 – June 2010
- Litema Data Collection Figures 2002 – 2010
- Questionnaire (+ permission agreement) completed with Mqnanjana Elise Sigasa
- Questionnaire (+ permission agreement) completed with Melita Koekie Tshabalala
- Questionnaire (+permission agreement) completed with Paulina Sibeko

## Appendix C

### Map of Study Area and Farm Settlements 1 – 20



1 Heartsease, 2 Bethlehem Ster, 3 De Hoek, 4 Landgoed, 5 Waiiwater, 6 Sterkwater, 7 Siloam, 8 Gryskop, 9 Cornelia, 10 Skaapwater, 11 Swartfontein, 12 Bowfarm, 13 Driehoek, 14 Oatesdale, 15 Wesselsvlei, 16 Siloe, 17 Daantjiesburg, 18 Driedeel/Aasvoelkrans, 19 Rosedale and 20 Eerste Geluk/Rooskop.

### Farm 1: Heartsease





## Farm 2: Bethlehem Ster



## Farm 3: De Hoek





#### Farm 4: Landgoed



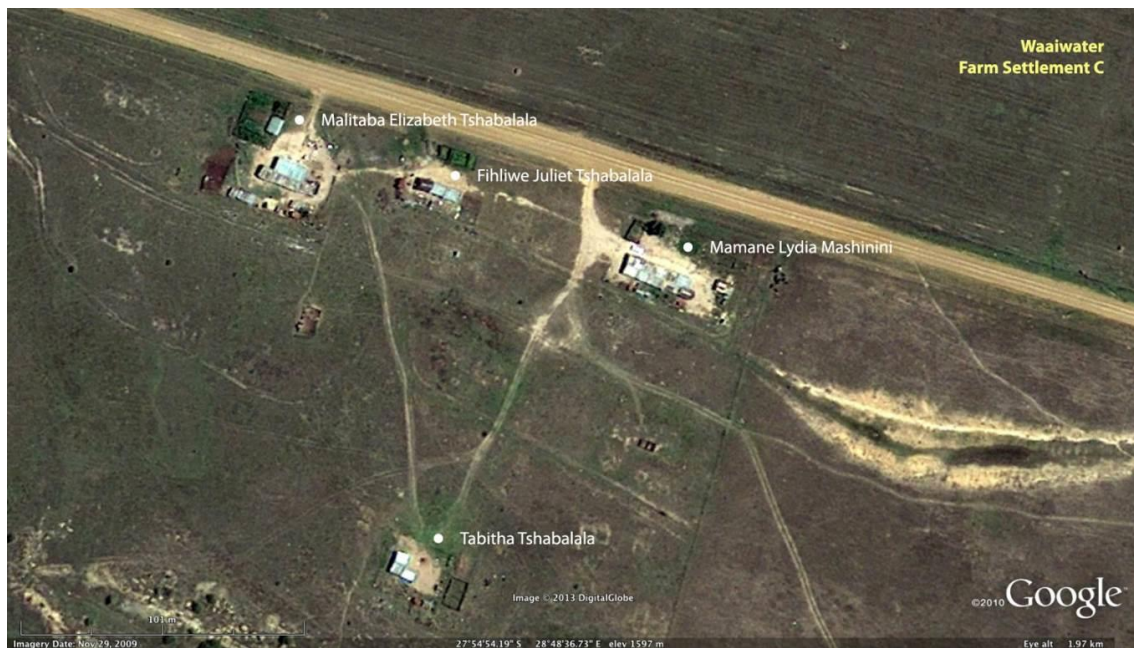
#### Farm 5: Waaiwater – Settlement A



### Farm 5: Waaiwater – Settlement B



### Farm 5: Waaiwater – Settlement C





### Farm 6: Sterkwater (with Settlement A & B)



### Farm 7: Siloam

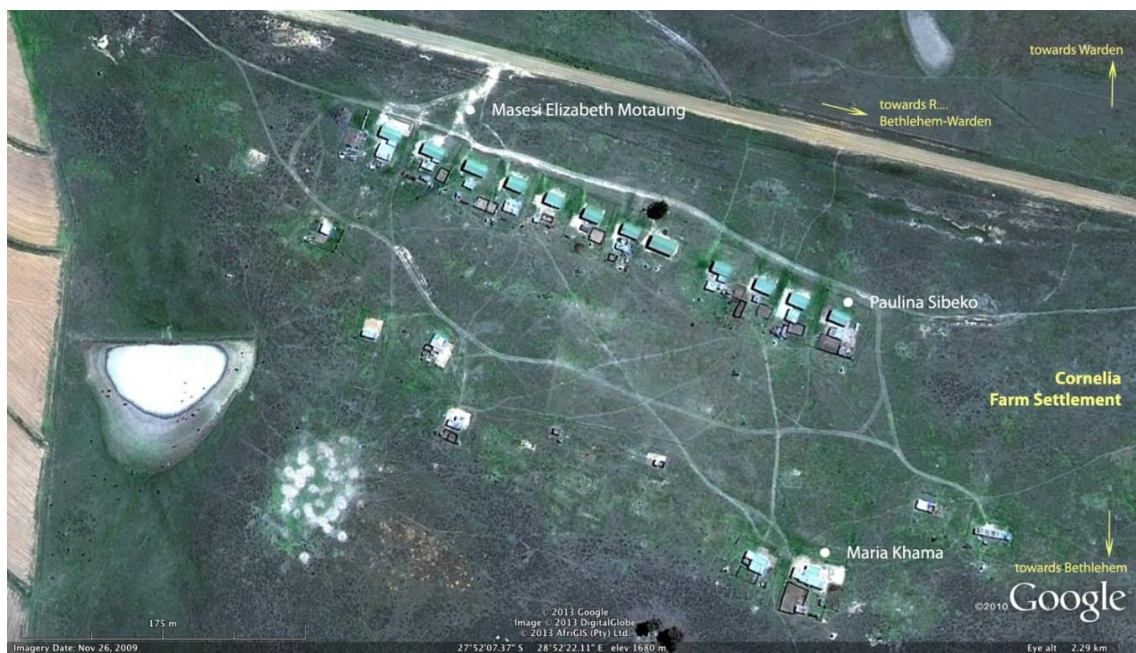




### Farm 8: Gryskop

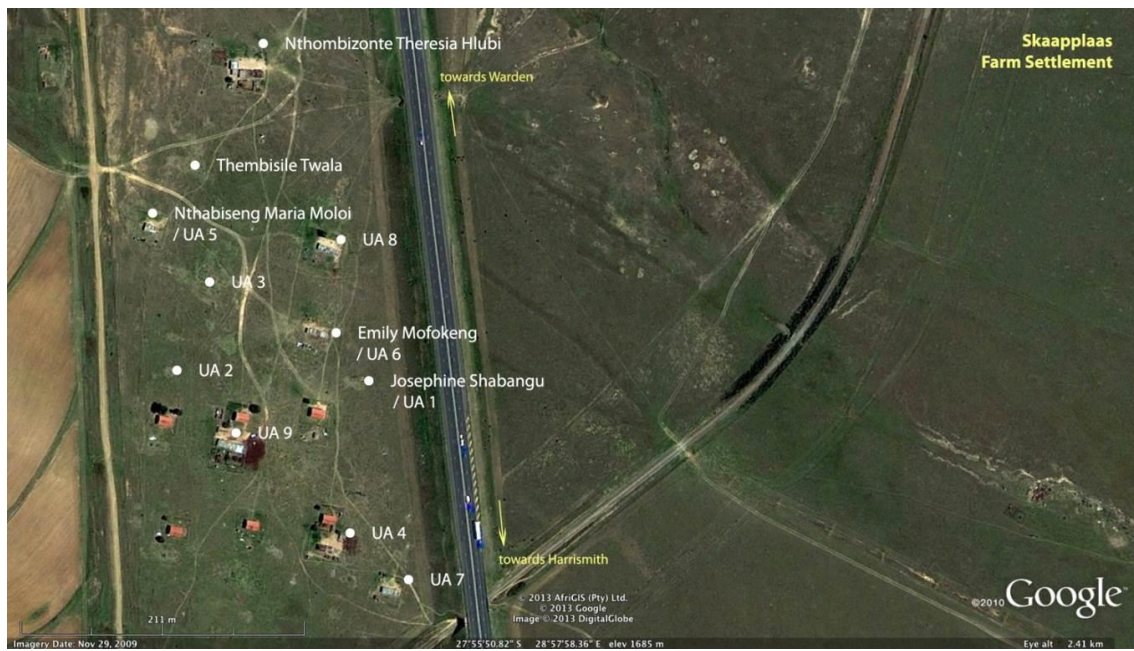


### Farm 9: Cornelia

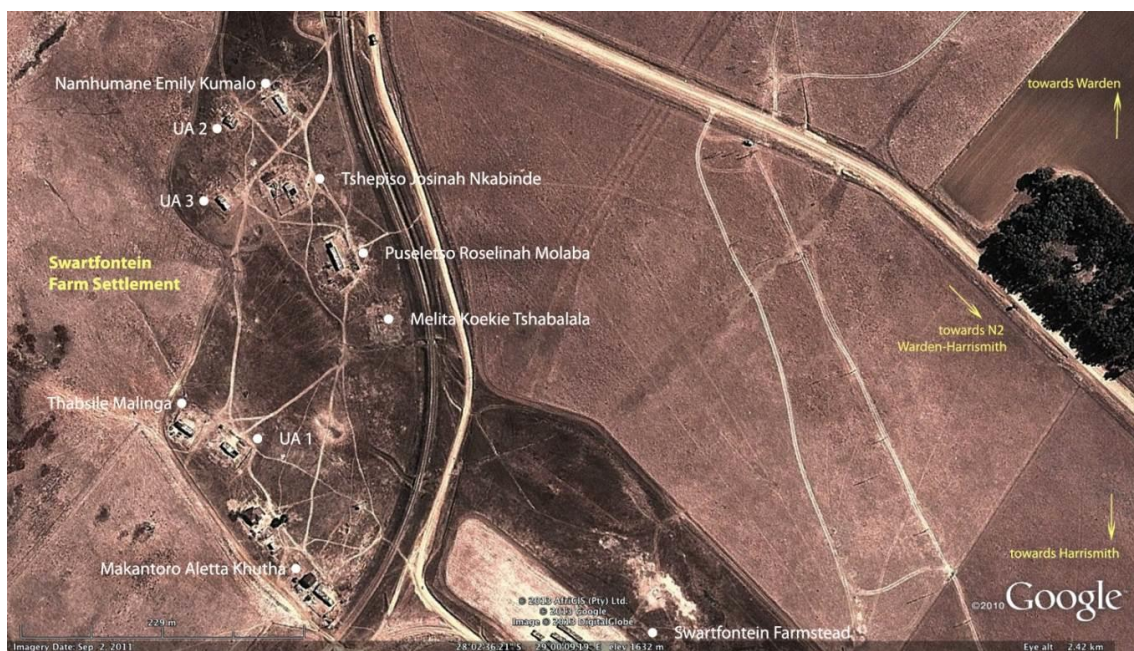




### Farm 10: Skaapplaas



### Farm 11: Swartfontein





### Farm 12: Bowfarm



### Farm 13: Driehoek





### Farm 14: Oatesdale



### Farm 15: Wesselsvlei





### Farm 16: Siloe



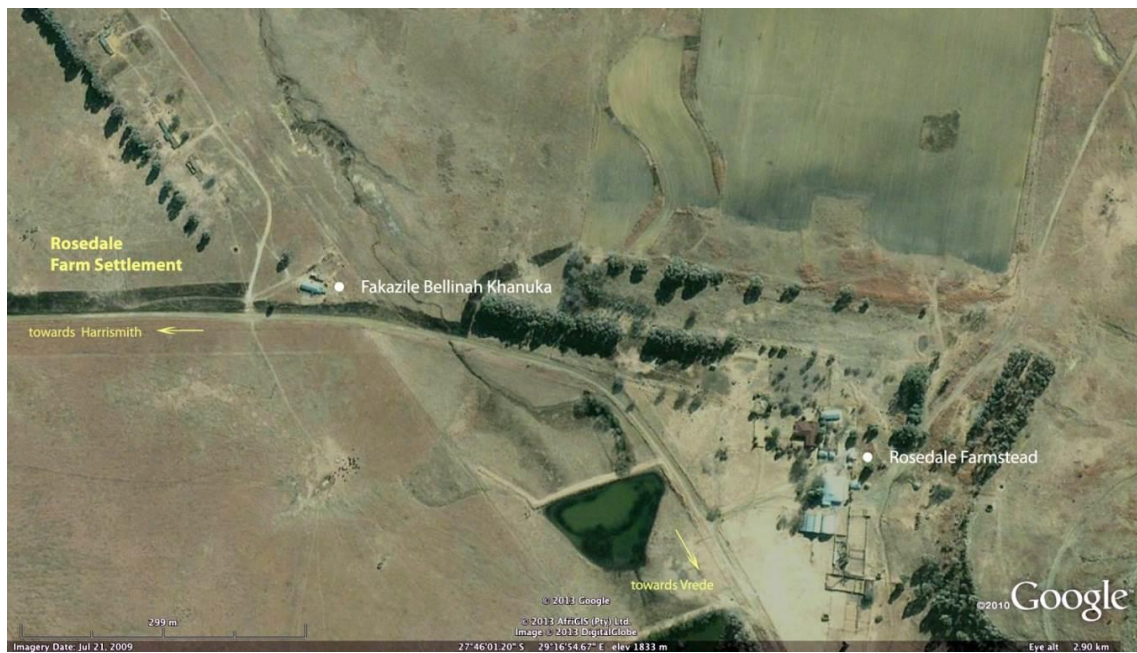
### Farm 17: Daantjiesburg (map corrupt at time of print)

### Farm 18: Driedeel / Aasvoelkrans





### Farm 19: Rosedale




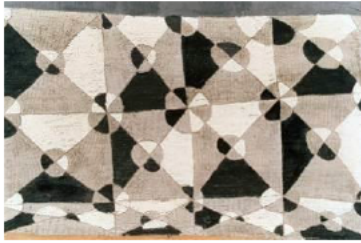




### Farm 20: Eerste Geluk / Rooikop









## Appendix C









### *Revival of Litema* field trip summaries spanning the period September 2004 – June 2010.

Date of excursion	September 2004	
Areas visited	Bethlehem, Warden and Harrismith.	
Farms visited	Siloam, Waaiwater, Gryskop, Skaapplaas and Bowfarm.	
Artists of whom works feature in documented photographs	Andrina Motloung, Katrina Mahlaba, Selina Mompfi, Chrestina Miya & Mamosebetsi Esther Mabuya, Koko Bellina Dlamini, Nozinja Josephina Msimanga, Ntombizodwa Christina Khambule, Chrestina Maria Mofokeng, Mama Minah (Radebe) Moloi, Mamhlolo Francinah Mofokeng, Martha Mabizela, Rebecca Moloi, Josephine Shabangu, Nthombizodwa Theresia Hlubi, Beauty Maseko, Josephina Ndlovu, Lucy & Katy Tshabalala, Maria (Makhanya) Mashinini, Tono Mabula, 2 unidentified artists on Siloam, 3 unidentified artists on Waaiwater, 2 unidentified artists on Skaapplaas and 2 unidentified artists on Bowfarm.	
Translator present	No translator present.	
Number and type of designs documented	<div>   </div> <div> <p>Nozinja Josephine Msimanga</p> <p>Chrestina Miya &amp; Mamosebetsi Esther Mabuya</p> </div> <div>   </div> <div> <p>Ntombizodwa Christina Khambule</p> <p>Katrina Mahlaba</p> </div> <div>   </div> <div> <p>Unidentified Artist</p> <p>Mamhlolo Francinah Mofokeng</p> </div>	












		
	Chrestina Maria Mofokeng	Mama Minah (Radebe) Moloi
		
	Nthombizante Theresia Hlubi	Tono Mabula
Number of photographs documented and type of recording media used		
	Beauty Maseko	Lucy & Katy Tshabalala
146	200 ASA Fuji colour negative film. Film scanned to cd at time of processing.	
Limitations	Not many of the artists could be interviewed due to the visit taking place in the week. Women were employed elsewhere from Monday to Friday.	
Total distance travelled	Estimated 1500km	

Date of excursion	March – April 2005
Areas visited	Clarens, Bethlehem, Warden. Vrede and Frankfort.
Farms visited	Siloam, Waaiwater, Gryskop and Eerste Geluk/Rooikop.
Artists of whom works feature in documented photographs	Lettie Moloi & Liesberth Molakeng, Topsy Mahlaba, Chrestina Miya & Mamosebetsi Esther Mabuya, Fihliwe Juliet Tshabalala, Koko Bellina Dlamini, Mamane Lydia Mashinini, Nozinja Josephina Msimanga, Ntombizodwa Christina Khambule, Chrestina Maria Mofokeng, Mama Minah (Radebe) Moloi, Mamhlolo Francinah Mofokeng, Mathapelo Alinah Mahlaba, 1 unidentified artist on Siloam, 2 unidentified artists in the region of Bethlehem and Warden.
Translator present	Mamello Tsie (Sesotho-speaking, 2 <sup>nd</sup> year student in photography)

<p>Number and type of designs documented</p> <p><b>24</b></p>	  <p>Topsy Mahlaba</p> <p>Fihliwe Juliet Tshabalala</p>   <p>Koko Bellina Dlamini</p> <p>Mamane Lydia Mashinini</p>   <p>Nozinja Josephina Msimanga</p> <p>Ntombizodwa Christina Khambule</p>   <p>Mama Minah (Radebe) Moloi</p> <p>Mathapelo Alinah Mahlaba</p>
<p>Number of photographs documented and type of recording media used</p> <p><b>273</b></p>	<p>35mm 200 ASA Fuji colour negative film and Kodak ED-3 colour positive film. Films scanned to disc at time of processing.</p>
<p>Limitations</p>	<p>-</p>
<p>Total distance travelled</p>	<p>2891km</p>







Date of excursion	<b>22 September – 3 October 2005</b>	
Areas visited	Clarens, Fouriesburg, Bethlehem and Lesotho (vicinity Roma and Semonkong).	
Farms visited	Heartsease, Bethlehem Ster and De Hoek.	
Artists of whom works feature in documented photographs	Makgala Elizabeth Rahartlane, Modiehi Thabisi, Tshilabele Mamosiatso Mpofi, Mmapitso Alinah Hlalele, Mmasabata Anastacia Rapoone, Tlaleng Sekhoto, Mme-Eddie Liesbeth Mofokeng, Puleng Linah Xaba, 2 unidentified artists on Heartsease and 3 unidentified artists in Lesotho.	
Artists with whom interviews were conducted and contracts signed	Mme-Eddie Liesbeth Mofokeng and Puleng Linah Xaba.	
Translator present	Mamello Tsie.	
Number and type of designs documented	<div>26</div> <div>   <div> Makgala Elizabeth Rahartlane Tshilabele Mamosiatso Mpofi </div>   <div> Mmapitso Alinah Hlalele Mmapitso Alinah Hlalele </div>   <div> Mmasabata Anastacia Rapoone Modiehi Thabisi </div>   <div> Mme-Eddie Liesbeth Mofokeng Puleng Linah Xaba </div> </div>	

	
	<p>Unidentified Artist</p> <p>Unidentified Artist</p>
Number of photographs documented and type of recording media used	35 mm Fuji RM colour positive film.
<b>449</b>	
Limitations	The purpose for the excursion to Lesotho was to compensate two German exchange students, Judith Ulbrecht and Heidie Massier, for the creation of a Litema website. The photographs produced of decorated homes were purely incidental. Time did not allow for further exploration of the area or for interviews to be conducted with the artists of whom designs were documented.
Total distance travelled	1210km









Date of excursion	<b>16 – 22 March 2006</b>
Areas visited	Bethlehem, Warden, Lindley and Reitz.
Translator present	No translator present.
Limitations	Continued rain rendered most secondary (gravel) roads inaccessible. Due to the power steering feature, road surface grip was disabled. The vehicle slid off the road between Lindley and Reitz and had to be towed to Reitz, because the road was too slippery to drive on. No decorated houses were observed in the areas of Lindley and Reitz. Conditions were not favourable for any photographic work
Total distance travelled	909km

Date of excursion	<b>24 – 30 June 2006</b>
Areas visited	Clocolan, Ladybrand, Modderpoort, Marseilles, Bethlehem, Fouriesburg and Ficksburg.
Farms visited	Bethlehem Ster
Artists of whom works feature in documented photographs	Tlaleng Sekoto and Mmasabata Anastacia Rapoone.
Translator present	No translator present. The purpose of this excursion was to search for Litema, explore settings and collect background footage.

<p>Number and type of designs documented</p> <p><b>3</b></p>	  <p>Mmasabata Anastacia Rapoone</p>   <p>Tlaleng Sekoto</p>
<p>Number of photographs documented and type of recording media used</p> <p><b>293</b></p>	<p>35mm Fuji RVP 100 colour positive film.</p>
<p>Limitations</p>	<p>The author's camera accidentally dropped and the focussing mechanism of the primary lens was completely disengaged. As photography could not continue, the remainder of the trip was postponed. All films bore a red colour cast (possibly due to being outdated or through a processing error, or possibly a combination of both. Latter artifacts were difficult to correct during editing. These photographs were rendered unusable – particularly for publication.</p>
<p>Total distance travelled</p>	<p>1290km</p>

Date of excursion	<b>13 – 21 January 2007</b>
Areas visited	Clarens, Fouriesburg, Bethlehem, Warden, Vrede, Verkykerskop, Harrismith, Kestel and Phutaditjhaba.
Farms visited	Heartsease, Siloam, Waaiwater, Sterkwater, Gryskop, Eerste Geluk/Rooikop, Skaapplaas, Swartfontein, Driehoek, Oatesdale, Wesselsvlei, Daantjiesburg, Siloe and Rosedale.
Artists of whom works feature in documented photographs	Emily Rampese, Makgala Elizabeth Rahartlane, Andrina Motloung, Josinah Skhosana, Selina Mompoti, Koko Bellina Dlamini, Mamane Lydia Mashinini, Nozinja Josephina Msimanga, Ntombizodwa Christina Khambule, Liesbeth Mthembu, Martha Motaung, Modiehi Clementina Seselinyana, Sarah Khota, Sarah Sibeko, Tselane Anna Seselinyana, Chrestina Maria Mofokeng, Emily Mofokeng, Nthabiseng Maria Moloi, Nthombizodwa Theresia Hlubi, Makantoro Aletta Khutha, Melita Koekie Tshabalala, Namhumane Emily Kumalo, Puseletso Roselinah Molaba, Thabsile Malinga, Tshepiso Josinah Nkabinde, Ekkie Anna Xaba, Mapaseka Penny Mofokeng & Roselina Malinga & Silindile Lady Fair Magudulele, Virginia Mthembu, Manini Esther Motaung, Nomgqibelo Monareng, Thembi Jumima Mazibuko, Malifu Emily Nkabinde, Esther Violet Morajane, Josphina Mangaka, Mosila Kesuna Mokoena & Bongiwe Tryphina Msimanga, Fakazile Bellinah Khanuka, Jesie Zwane, Lettie Gama, Malefu Martha Moloi, Phindile Melita Gama, 1 unidentified artist on Heartsease, 2 unidentified artists on Waaiwater, 1 unidentified artist on Skaapplaas and 1 unidentified artist on Swartfontein.



Translator present	No translator present. A verbal interview was conducted with Martha Motaung, in the company of husband Jafta Motaung and daughter Miriam Motaung.
Number and type of designs documented  81	<div data-bbox="504 488 865 725" data-label="Image">  </div> <div data-bbox="869 320 1142 725" data-label="Image">  </div> <div data-bbox="488 761 841 792" data-label="Caption"> <p>Ntombizodwa Chrestina Khambule</p> </div> <div data-bbox="869 761 1054 792" data-label="Caption"> <p>Josinah Skhosana</p> </div> <div data-bbox="493 828 865 1075" data-label="Image">  </div> <div data-bbox="869 828 1241 1075" data-label="Image">  </div> <div data-bbox="488 1111 746 1144" data-label="Caption"> <p>Mamane Lydia Mashinini</p> </div> <div data-bbox="857 1111 989 1144" data-label="Caption"> <p>Lettie Gama</p> </div> <div data-bbox="493 1178 865 1426" data-label="Image">  </div> <div data-bbox="869 1178 1241 1426" data-label="Image">  </div> <div data-bbox="488 1460 619 1494" data-label="Caption"> <p>Lettie Gama</p> </div> <div data-bbox="857 1460 1010 1494" data-label="Caption"> <p>Selina Mompfi</p> </div> <div data-bbox="493 1529 865 1778" data-label="Image">  </div> <div data-bbox="869 1529 1241 1778" data-label="Image">  </div> <div data-bbox="488 1814 791 1850" data-label="Caption"> <p>Makgala Elizabeth Rahartlane</p> </div> <div data-bbox="863 1814 1161 1850" data-label="Caption"> <p>Nozinja Josephina Msimanga</p> </div>





Modiehi Clementina Seselinyana



Nthabiseng Maria Moloi



Nthombizante Theresia Hlubi



Thabsile Malinga



Namhumane Emily Kumalo



Puseletso Roselinah Molaba



Tshepiso Josinah Nkabinde







Virginia Mthembu



Malifu Emily Nkabinde





Unidentified Artist

	 
	<p>Malifu Emily Nkabinde</p> <p>Thembi Jumima Mazibuko</p>
	 
	<p>Fakazile Bellinah Khanuka</p> <p>Manini Esther Motaung</p>
Number of photographs documented and type of recording media used	Fuji RVP 100F 35mm colour positive film. Fuji RDP 120mm colour positive film. Digital images taken on a Canon 350D. 839 colour positive & 336 digital images.
1175	
Limitations	One 35mm colour positive film was accidentally double-exposed. Approximately 72 records rendered obsolete.
Total distance travelled	3240km







Date of excursion	<b>29 August – 3 September 2007 <u>Signing of Contracts</u></b>
Areas visited	Ficksburg, Bethlehem, Warden, Harrismith, Verkykerskop and Vrede.
Farms visited	Siloam, Waaiwater, Gryskop and Cornelia.
Artists of whom works feature in documented photographs	Malitaba Elizabeth Tshabalala, Nozinja Josephina Msimanga, Tabitha Tshabalala, Lucy Vilakazi, Rebecca Moloi, Maria Khama and Masesi Elizabeth Motaung.
Artists with whom interviews were conducted	Andrina Motloung, Josinah Skhosana, Lettie Moloi & Liesberth Molakeng, Liesbet Mkhubo (daughter of artist Miriam Molokeng), Selina Mompfi, Chrestina Miya & Mamosebetsi Esther Mabuya, Fihliwe Juliet Tshabalala, Koko Bellina Dlamini, Nozinja Josephina Msimanga, Ntombizodwa Christina Khambule, Tabitha Tshabalala, Chrestina Maria Mofokeng and Maria Khama.
Artists with whom contracts were signed	Liesberth Molakeng, Josinah Skhosana, Ntombizodwa Christina Khambule, Koko Bellina Dlamini, Nozinja Josephina Msimanga, Chrestina Miya, Fihliwe Juliet Tshabalala, Tabitha Tshabalala, Mama Minah (Radebe) Moloi, Chrestina Maria Mofokeng and Elias Oupa Sibeko (Paulina Sibeko's husband)
Translator present	Jeanett Peete

<p>Number and type of designs documented</p> <p><b>11</b></p>	  <p>Masesi Elizabeth Motaung Rebecca Moloi</p>   <p>Nozinja Josephina Msimanga Nozinja Josephina Msimanga</p>   <p>Maria Khama Tabitha Tshabalala</p>   <p>Masesi Elizabeth Motaung Malitaba Elizabeth Tshabalala</p>
<p>Number of photographs documented and type of recording media used</p> <p><b>155</b></p>	<p>Digital photographs taken on a Nikon D80 camera.</p>
<p>Limitations</p>	<p>None.</p>
<p>Total distance travelled</p>	<p>1092</p>






Date of excursion	<b>21 September – 2 October 2007 <u>Signing of Contracts</u></b>	
Areas visited	Ficksburg, Bethlehem, Warden, Harrismith, Verkykerskop, Vrede.	
Farms visited	Heartsease, Bethlehem Ster, Waaiwater, Sterkwater, Gryskop, Skaapplaas, Swartfontein, Driehoek, Oatesdale, Wesselsvlei, Daantjiesburg, Siloe, Driedeel/Aasvogelkrans, Rosedale, Eerste Geluk, Rooikop.	
Artists work that feature in documented photographs	Anastacia Mmasabata Rapoone, Emily Namhumane Kumalo, Josinah Tshepiso Nkabinde, Melita Koekie Tshabalala, Roselinah Pusuletso Molaba, Thabsile Malinga, Nomgqibelo Monareng, Thembi Jumima Mazibuko, Tryphina Dibuseng Motaung, Josphina Mangaka, Mosila Kesuna Moekoa (co-artist and mother of Tryphina Bongiwe Msimanga), Malifu Emily Nkabinde, Elise Mqnanjana Sigasa, Kele Minah Selepe, Puleng Emmah Monareng, Alinah Mathapelo Mahlaba, Jessie Zwane (with co-artists and daughters Paulina and Novola Zwane).	
Artists with whom interviews were conducted	Mmapitso Alinah Hlalele, Mmasabata Anastacia Rapoone, Makgala Elizabeth Rahartlane, Tshilabele Mamosiatso Mpofi, Malitaba Elizabeth Tshabalala, Mamane Lydia Mashinini, Modiehi Clementina Seselinyana, Tselane Anna Seselinyana, Mamhlolo Francinah Mofokeng, Martha Mabizela, Rebecca Moloi, Kukutla Maria Khama, Masesi Elizabeth Motaung, Nthabiseng Maria Moloi, Nthombizonte Theresia Hlubi (Lucy Tshabalala), Makantoro Aletta Khutha, Melita Koekie Tshabalala, Namhumane Emily Kumalo, Puseletso Roselinah Molaba, Tshepiso Josinah Nkabinde, Buti Samuel Mtswenning (husband of artist Thabsile Malinga), Anna Xaba, Silindile Lady Fair Magudulele (co-artists Mapaseka Penny Mofokeng & Roselina Mal), Nrateng Virginia Mthembu, Manini Esther Motaung, Nomgqibelo Monareng, Thembi Jumima Mazibuko, Malifu Emily Nkabinde, Bongiwe Tryphina Msimanga (as co-artist and daughter of Mosila Kesuna Mokoena), Esther Violet Morajane, Josphina Mangaka (verbal interview), Mqnanjana Elise (Sigasa) Mbhele, Puleng Emmah Monareng, Fakazile Bellinah Khanuka, Jesie Zwane, Malefu Martha Moloi, Mathapelo Alinah Mahlaba and Phindile Melita Gama (as co-artist and daughter of Lettie Gama).	
Artists with whom contracts were signed	Alinah Mmapitso Hlalele, Gladys Sefali (sister of artist Anastacia Mmasabata Rapoone), Makgala Elizabeth Rahartlane, Tshilabele Mamosiatso Mpofi, Lisberth Molakeng, Andrina Mokutula Motloung, Selina (Makubu) Mompoti, Emily Namhumane Kumalo, Belinah Tshabalala (daughter of artist Malitaba Elizabeth Tshabalala), Mamane Ndaba Lydia Mashinini, Pauline Ncala (mother of artist Modiehi Clementina Seselinyana), Tselane Annah Seselinyana, Rebecca Moloi, Chrestina Maria Mofokeng (sister of artist Francinah Mamhlolo Mofokeng), Martha Mabizela, Masesi Elizabeth Motaung, Kukutla Maria Khama, Nthabiseng Maria Moloi, Ntombizonte Theresia Hlubi (prefers Lucy Tshabalala), Melita Koekie Tshabalala, Puseletso Roselinah Molaba, Tshepiso Josinah Nkabinde, Buti Samuel Mtswenning (husband of artist Thabsile Malinga), Makantoro Aletta Khutha, Namhumane Emily Kumalo, Zandile Xaba (daughter of artist Ekkie Anna Xaba), Silindile Ladyfair Magudulele, Nrateng Virginia Mthembu, Manini Esther Motaung, Thembi Jumima Mazibuko, Nomgqibelo Monareng, Semakadi Moses Mokwena (father-in-law of artist Esther Violet Morajane), Bongiwe Tryphina Msimanga, Josphina Mangaka, Malifu Emily Nkabinde, Puleng Emmah Monareng, Mqnanjana Elise (Sigasa) Mbhele, Fakazile Bellinah Khanuka, Malefu Martha Moloi, Phindile Melita Gama, Mathapelo Alinah Mahlaba, Jesie Zwane	
Translator present	Jeanett Peete	
Number and type of designs documented	<div> <div>29</div> <div>   </div> <div> Anastacia Mmasabata Rapoone Tlaleng Sekoto </div> </div>	











	 
	<p>Josphina Mangaka</p> <p>Kele Minah Selepe</p>
	 
	<p>Mathapelo Alinah Mahlaba</p> <p>Ntombizante Theresia Hlubi</p>
	 
	<p>Melita Koekie Tshabalala</p> <p>Namhumane Emily Kumalo</p>
Number of photographs documented and type of recording media used	Digital photographs taken on Nikon D80 camera.
227	
Limitations	None.
Total distance travelled	2157



Date of excursion	16 – 18 November 2007 <u>Video Briefing</u> / Remaining contracts signed.
	22 – 26 November 2007 <u>Video Production</u>
Areas visited	Clarens, Bethlehem, Warden, Harrismith and Phutaditjhaba.
Farms visited	Gryskop, Skaapplaas, Swartfontein and Wesselsvlei.
Artists of whom works feature in documented photographs and film footage	Chrestina Maria Mofokeng, Mama Minah (Radebe) Moloi, Rebecca Moloi and Sophie Mahlaba.
Artists who feature in the video documentary	Chrestina Maria Mofokeng, Mama Minah (Radebe) Moloi, Rebecca Moloi and Sophie Mahlaba.



Artists with whom interviews were conducted	Chrestina Maria Mofokeng, Mama Minah (Radebe) Moloi, Rebecca Moloi, Sophie Mahlaba, Dibuseng Tryphina Motaung, Kele Minah Selepe (on behalf of her mother, artist Kele Minah Selepe).
Artists with whom contracts were signed	Minah Mama (Radebe) Moloi, Violet Mahlamba (daughter of artist Mmathabiso Maria Lakatje), Dibuseng Tryphina Motaung, Masobata Selepe (daughter of artist Kele Minah Selepe).
Translator present	During the video briefing excursion (during which the signing of remaining contracts took place), no official translator was present. Nomthandazo Violet Mahlamba, the daughter of Mmathabiso Maria Lakatje, interpreted for Minah Mama (Radebe) Moloi during conclusion of Minah's permission agreement. Johannes Mazibuku translated during the contract signing with Dibuseng Tryphina Motaung. Puleng Emmah Monareng acted as interpreter when Masobata Selepe, daughter of artist Kele Minah Selepe, signed a contract on behalf of her mother. During the production of the video, artists communicated with the videographer in Sesotho. The latter exchange was transcribed into English and used as subtitles in the documentary film.
Number and type of designs documented  7	  <p>Rebecca Moloi</p> <p>Chrestina Maria Mofokeng</p>  <p>Sophie Mahlaba</p>
Number of photographs documented and type of recording media used  35	35 Digital stills on Nikon D80 camera. 2 Hours and 10 minutes of unedited video footage (in the end condensed into an 8-minute long edited DVD).
Limitations	Footage did not capture the vibrancy of coloured Litemas due to the dampness of the walls and a lack of sunlight. Filming could only take place intermittently and as a result, recording time proved unsubstantial.
Total distance travelled	1555km + 1505km = R3060km

Date of excursion	<b>24 March 2008 <u>Book Distribution</u></b>
Farms visited	Heartsease, Bethlehem Ster, Siloam, Waaiwater, Gyskop, Cornelia, Skaapplaas, Swartfontein, Driehoek, Oatesdale, Wesselsvlei and Siloe.
Artists of whom works feature in documented photographs	Mmapitso Alinah Hlalele, Tlaleng Sekoto, Makgala Elizabeth Rahartlane, Lisberth Molakeng, Andrina Mokutula Motloung, Selina (Makubu) Mompoti, Josinah Skhosana, Koko Bellina Dlamini, Christina Ntombizodwa Khambule, Nozinja Josphina Msimanga, Filiwhe Juiet Tshabalala, Tabitha Tshabalala, Modiehi Clementina Seselinyana, Masesi

	Elizabeth Motaung, Nthabiseng Maria Moloi, Puseletso Roselinah Molaba, Tshepiso Josinah Nkabinde, Thabsile Malinga, Namhumane Emily Kumalo, 2 x Unknown artists.	
Translator present	No translator was present during the delivery of books.	
Number and type of designs documented	 	
24		
	Makgala Elizabeth Rahartlane	Selina Mompoti
		
	Mmapitso Alinah Hlalele	Selina Mompoti
		
	Nozinja Josphina Msimanga	Ntombizodwa Christina Khambule
		
	Unidentified Artist	Unidentified Artist



	 
	Namhumane Emily Kumalo                      Thabsile Malinga
Number of photographs documented and type of recording media used  <b>74</b>	Digital photographs taken on Kodak DX6490 camera.
Limitations	Rains made roads behind Platberg, Harrismith inaccessible. Could not deliver to Daantjiesburg, Driedeel/Aasvogelkrans and Rosedale.
Total distance travelled	Estimated 1500km (rental car used).

Date of excursion	<b>17 – 22 June 2010 <u>Book Distribution</u></b>
Farms visited	Bethlehem Ster, Heartsease, De Hoek, Landgoed, Siloam, Waaiwater, Gryskop, Skaapplaas, Swartfontein, Driehoek, Wesselsvlei, Oatesdale, Siloe and Eerste Geluk/Rooikop
Artists of whom works feature in documented photographs	Mmapitso Alinah Hlalele, Tlaleng Sekoto, Makgala Elizabeth Rahartlane, Lisberth Molakeng, Mokutula Andrina Motloung, Selina (Makubu) Mompfi, Josinah Skhosana, Koko Bellina Dlamini, Ntombizodwa Christina Khambule, Nozinja Josphina Msimanga, Filiwhe Juiet Tshabalala, Tabitha Tshabalala, Modiehi Clementina Seselinyana, Masesi Elizabeth Motaung, Nthabiseng Maria Moloj, Puseletso Roselinah Molaba, Tshepiso Josinah Nkabinde, Thabsile Malinga, Makantoro Aletta Khutha, Namhumane Emily Kumalo, 2 x Unknown artists.
Translator present	No translator present.
Number and type of designs documented  <b>38</b>	 
	Nozinja Josphina Msimanga                      Unidentified Artist





Koko Bellina Dlamini



Ntombizodwa Christina Khambule



Mmapitso Alinah Hlalele



Maria Chrestina Mofokeng



Nthombizante Theresia Hlubi



Unidentified Artist



Makantoro Aletta Khutha





Namhumane Emily Kumalo



Tshepiso Josinah Nkabinde



Dibuseng Tryphina Motaung

	 
	<p>Nomgqibelo Monareng</p> <p>Malefu Martha Moloi</p>
<p>Number of photographs documented and type of recording media used</p> <p><b>399</b></p>	<p>Nikon D100 digital camera</p>
<p>Limitations</p>	<p>This excursion did not officially form part of the 2008-2008 Revival of Litema project, although the Litema book, which was one of the outcomes of the Revival project, was being distributed at the time. Could not reach all intended recipients. Time did not allow for all the farms to be visited. The farms Siloe, Daantjiesburg, Driedeel/Aasvoelkrans and Rosedale (between Vrede and Harrismith) were not visited.</p>
<p>Total distance travelled</p>	<p>Estimated 1500km (rental car used).</p>

## Appendix C

### Litema data collection figures for the period 2002 – 2010.

Farm Farm Owners GPS Coordinates	Artist (ages in 2007)	Documentation Dates & (Number of) Litema Designs Recorded														
		Aug-02	Sep-02	Nov-02	Apr-03	Sep-04	Apr-05	Sep-05	Jun-06	Jan-07	Aug-07	Sep-07	Nov-07	Mar-08	Jun-10	Designs per artist TOTAL
Heartsease	Emily Rampese (x)									1						1
Owner: Michael Scheepers GPS: 28°34'4.58"S 28°12'19.43"E	Makgala Elizabeth Rahartlane (59)							1		1				1		3
	Modiehi Thabisi (x)							2								2
	Tshilabele Mamosiatso Mpofi (28)							2								2
	Unidentified Artist 1							1								1
	Unidentified Artist 2							1		1						2
	Unidentified Artist 3														1	1
Bethlehem Ster	Mmapitso Alinah Hialele (23)							9						2	2	13
Owner: Eph Exley GPS: 28°33'31.10"S 28°12'4.16"E	Mmasabata Anastacia Rapoone (21)							2	1			1				4
	Tlaleng Sekhoto (24)							2	2					1		5
De Hoek	Mme-Eddie Liesbeth Mofokeng (46)							1								1
Owner: Brian Jardine GPS: 28°22'17.42"S 28°14'43.12"E	Puleng Linah Xaba (61)							2							1	3
Landgoed	Elisa Mofokeng (44)	1														1
Owner: GPS: 28°8'6.00"S 28°33'30.98"E	Feltjie Mosia (34)	1														1
	Nnini Paulina Mosia (53)	1			4											5
Siloam	Andrina Motloung (58)				1	3				2				1	1	8
Owner: Piet Meintjies GPS: 27°54'55.76"S 28°46'30.48"E	Josinah Skhosana (29)									4				1		5
	Katrina Mahlaba (23)					2										2
	Lettie Moloi & Liesberth Molakeng (25)						2							1		3
	Miriam Molokeng (x)			1	1											2
	Paulina Sibeko (later moved to farm Cornelia) (42)		2													2
	Selina Momi (44)					2				1				2		5
	Topsy Mahlaba (27)						2							1	1	4
	Unidentified Artist 1					1										1
	Unidentified Artist 2					1	3									4
	Unidentified Artist 3														1	1
Waalwater	Anna Mlotshwa (40)	2		2	2											6
Owner: Johan van Niekerk GPS: 27°54'17.55"S 28°48'13.81"E	Chrestina Miya (69) & Mamosebetsi Esther Mabuya (42)				1	1	2									4
	Evelina Mahlaba (43)	1														1
	Fihliwe Juliet Tshabalala (45)	2			1		1							1		5
	Koko Bellina Dlamini (52)					1	1			1				1	1	5
	Malitaba Elizabeth Tshabalala (54)	2			2						2					6
	Mamane Lydia Mashinini (37)				1		1			2						4
	Martha & Lindiwe Letoana (x)				3											3
	Nozinja Josephina Msimanga (55)					1	2			2	2			1	1	9
	Ntombizodwa Christina Khambule (44)				1	3	1			3				2	1	11
	Poppie Tshabalala (48)	1														1
	Tabitha Tshabalala (37)										1			1		2
	Unidentified Artist 1				1	1				2					1	5
	Unidentified Artist 2					2								1		3
	Unidentified Artist 3					1				1						2
	Unidentified Artist 4														2	2
Sterkwater	Liesbeth Mthembu (x)									2						2
Owner: Andre Malan GPS: 27°55'10.05"S 28°49'41.65"E	Martha Motaung (x)									1						1
	Modiehi Clementina Seselinyana (29)									2				1		3
	Sarah Khota (x)									1						1
	Sarah Sibeko (x)									1						1
	Tselane Anna Seselinyana (38)									3						3
Gryskop	Chrestina Maria Mofokeng (47)			2	2	1	2			1			3		1	12
Owner: Becks Crous GPS: 27°53'30.73"S 28°54'15.30"E	Lucy Vilakazi (x)										1					1
	Mama Minah (Radebe) Moloi (39)				1	1	1									3
	Mamhlole Francinah Mofokeng (37)				1	2	1									4
	Martha Mabizela (42)	1			1	1										3
	Rebecca Moloi (51)					2					1		3		1	7
	Sophie Mahlaba (previously the home of Mama Minah Radebe Moloi)												1		1	2
	Cornelia	Maria Khama (37)										2				
Owner: Piet Becker GPS: 27°52'2.66"S 28°52'19.32"E	Masesi Elizabeth Motaung (65)										2					2
	Paulina Sibeko (previously resided on Siloam) (see Siloam)															
Skaapplaas	Emily Mofokeng (x)									1						1
Owner: Steve Minnaar GPS: 27°55'48.57"S 28°57'44.73"E	Josephine Shabangu (x)					1										1
	Nthabiseng Maria Moloi (26)									2		1				3
	Nthombizonte Theresia Hlubi (aka Lucy Tshabalala) (40)									1		2			1	9
	Thembisile Twala (x)			1			3									2
	Unidentified Artist 1 (later the home of Josephine Shabangu)			1												1
	Unidentified Artist 2			1												1
	Unidentified Artist 3					1										1
	Unidentified Artist 4														1	1
	Unidentified Artist 5 (later the home of Nthabiseng)															1
	Unidentified Artist 6 (previously the home of Emily Mofokeng)					1								1	1	2
	Unidentified Artist 7														1	1
	Unidentified Artist 8														1	1
	Unidentified Artist 9										1					2

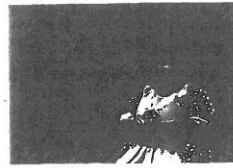
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CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
SENTRALE UNIVERSITEIT VIR TEGNOLOGIE, VRYSTAAT  
YUNIVESITHI E BOHARENG YA THEKENOLOJI, FREISTATA

SCIENCE PARK/WETENSKAPPARK



## PROJEKE YA LITEMA *Elise Mpanjane Sigasa*

### LENGOLO LA TUMELLO

HO YA KA AMEHANG:

Nna/Rona ba saenneng mona ka tlase re bolela le ho dumela ka tsela e latelang:

#### 1. MONNGA MOAHO

Nna, Monnga moaho ya saenneng mona ka tlase ke tsebisa mona hore ke nna monnga moaho ke le mong, ka lehlakore le leng ke filwe tokelo ke monnga moaho o boletsweng mona ka tlase ho saena lengolo lena la tumello le ho qoba ditshetshehelo lebitsong la monnga moaho.

#### 2. SENONO SA MOTHEO

Nna, Senono se boletsweng mona ka tlase ke senono sa motheo sa Mosebetsi wa Litema ho Moaho, ka lehlakore le leng ke filwe tokelo ke senono sa motheo sa Mosebetsi wa Litema ho Moaho kapa mojalefa/bajalefa a senono se hlokahele sa Mosebetsi wa Litema ho Moaho ho saena lengolo lena la tumello le ho qosa ditshenyehelo.

#### 3. MOSEBETSI WA LITEMA

Mosebetsi wa Litema ke mosebetsi wa motheo wa setso wa ho penta kapa ho tshwantshisa ho Moaho o entsweng ke Seno no lebitsong la Monnga moaho kapa ya bileng teng pele ho yena ka boemo ba hae.

#### 4. TUMELLO

Ba saenneng mona ka tlase, hammoho le Monnga moaho le Senono kapa mojalefa/bajalefa a Senono ba ipiletsa ho moemedi wa Yunivesithi e Bohareng ya Thekenoloji, Freistata ("CUT") ho:

- 4.1 Nka ditshwantsho tsa Mosebetsi wa Litema le Moaho;
- 4.2 Ngola ditokomane tsa karolo efe kapa efe ya Mosebetsi wa Litema le Moaho;
- 4.3 Nka dikarolwana tsa dipontsho tsa thepa ya Mosebetsi wa Litema le Moaho;
- 4.4 Hlahisa hape, fetolela, phatlalatsa, aba, sebedisa le ho kopitsa Mosebetsi wa Litema le Moaho ka mokgwa ofe kapa ofe ka sebopeho sefe kapa sefe seo CUT e ka fumanang se tshwaneleha;
- 4.5 Boloka Mosebetsi wa Litema ho Moaho; le
- 4.6 Ho baballa Mosebetsi wa Litema.

#### **5. QOSO YA DITSHENYEHELO**

Ba saenneng mona ka tlase hammoho le Monnga, Senono kapa mojalefa/bajalefa a Senono ba tla thibela qoso ya ditshenyehelo ho CUT le e mong le e mong wa baemedi ba yona ho qoso efe kapa efe ya ditshenyehelo lebitsong la Mosebetsi wa Litema le Moaho hammoho le letshwao la kgwebo. tumello ya kgatiso kapa ho etsa tlolo mme ba saenneng mona ka tlase hammoho le Monnga mosebetsi le Senono kapa mojalefa/bajalefa ba Senono bat la fumana CUT le baemedi ba yona ba se na molato ho qoso efe kapa efe ya mofuta oo.

#### **6. HA HO QOSO**

Ba saenneng mona ka tlase, hammoho mme ka nako e nngwe hammoho le Monnga mosebetsi, Senono kapa mojalefa/bajalefa ba Senono ba dumellana hore ha ho e mong wa ba saenneng mona ka tlase, Monnga mosebetsi, Senono kapa mojalefa/bajalefa ba Senono ba tla qoswa ya mofuta ona kgahlano le CUT kapa baemedi ba yona lebitsong la Mosebetsi wa Litema, Moaho kapa ka lebaka la diketso tse boletsweng ka hodimo lebitsong la Mosebetsi wa Litema le Moaho.

#### **7. DITOKELO**

Ba saenneng mona ka tlase, hammoho mme ka nako e nngwe hammoho le Monnga mosebetsi, Senono kapa mojalefa/bajalefa ba Senono ba dumela hore ditokelo tsohle tsa thepa ya kelello hammoho le tokelo ya kgatiso ka lebaka la setshwantsho, katiso, phetolo kapa phatlalatso ya ditshwantsho, dikatiso kapa diphetolo tsa Mosebetsi wa Litema le Moaho di tla ba taolong ya CUT e le nngwe kapa ya e saenelang.

#### **8. DITOKELO TSA BOITSHWARO**

Monnga mosebetsi le Senono ba itlamba mona ho fa CUT le ya e saenelang tokelo le boemo ditokelo tsohle tsa boitshwaro tseo ba ka bang le tsona Mosebetsing wa Litema le Moaho.

#### **9. KAMOHELO**

CUT mona e amohela tumello, thibelo ya qoso le kamohelo ya ditokelo tse hlahiswang mona.

KE DUMELA HORE KE ILE KA HLALOSETSWA DIKATENG TSA  
TUMELLANO ENA LE HORE KE A DI UTLWISISA LE HO SAENA  
TOKOMANE ENA KA BOITHAPO.

**DINTLHA TSA MOFETOLEDI:**

Jeanett  
(Mabitso a Mofetoledi ka botlalo)

Pete  
(Tshaeno ya Mofetoledi)

**DINTLHA TSA MONNGA MOSEBETSI:**

Mbhele Sibonau Abram  
(Mabitso ka botlalo a Monnga mosebetsi kapa Ya dulang ka hara moaho)

Id. 461106 5353 08 8  
(Nomoro ya boitsebiso ya Monnga mosebetsi kapa Ya dulang ka hara moaho)

**DINTLHA TSA MOAHO:**

\_\_\_\_\_  
(Tlhaloso ya Moaho)

\_\_\_\_\_  
(Aterese le Sebaka sa Moaho)

**DINTLHA TSA SENONO:**

Sigasa Elise Mananjana  
(Mabitso ka botlalo a Senono sa motheo sa Mosebetsi wa Litema)

420201 0520 08 6  
(Nomoro ya boitsebiso ya Senono)

E saennwe Drie deel farm letsatsi la 29 September 2007  
ka pela dipaki tse sanneng mona ka tlase.

DIPAKI:

1. [Signature] ABRAM Mhete Cell.  
(Ke kapa lebitsong la: MONNGA)
2. Thina Mokoena (Neighbour)

E saennwe Drie deel farm letsatsi la 29 September 2007  
ka pela dipaki tse sanneng mona ka tlase.

DIPAKI:

1. EMA (Relative) [Signature]  
(Ke kapa lebitsong la: SENONO kapa  
MOJALEFA/BAJALEFA BA SENONO)
2. + (Wesbert Molefe (Relative))

E saennwe Drie deel farm letsatsi la 29 September 2007  
ka pela dipaki tse sanneng mona ka tlase.

DIPAKI:

1. [Signature] [Signature]  
Lebitsong la: YUNIVESITHI E  
BOHARENG YA THEKENOLOJI,  
FREISTATA
2. \_\_\_\_\_

P.O. Box 18  
Aasvlei  
Warden  
9890

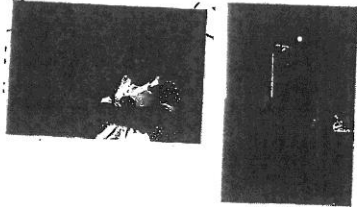
Cell: 072 402 1567



**DINTLHA TSA MOSEBETSI WA LITEMA:**

---

(Tlhaloso e kgutshwanyane ya Mosebetsi wa Litema Moahong)



### Questionnaire

Interviewer: Carna Reyer Date of Interview: 29/09/07  
 Place of Interview: Drieddeelt Aasvoelluans Translator: Taret Peete  
 Name of Person being Interviewed: Elise Mqanjanja Sigasa  
 Age: \_\_\_\_\_ Date of Birth: 1942-02-10 Place of Birth: Spaarsdam Alaa  
12 Waler  
 Current Residence: Aasvoelluans Period of current Residence: 35 years  
 Occupation: \_\_\_\_\_  
 Mother's Descent: Zulu Father's Descent: Zulu  
 Did mother practise Litema?  
 Details: Yes. Mother Anna Sigasa stays in Swaziland. Thakaster  
Has brickhouse - no more painting

Is the interviewee a practising Litema artist, knowledgeable in the art of Litema or teaching others Litema?

Yes.

Feelings towards the preservation of Litema designs?

When are designs applied to dwellings? Christmas and Easter

Inspiration for designs? Got ideas from the tablecloth on her table (flower)

Name of spouse: Sibunan Abram Mbhele Date of Birth: 1946-11-06  
Mbhele - cell. 0723500601

Mother's Descent: Sotho Father's Descent: Sotho

Did mother practise Litema?

Details: Yes. Paulina Mbhele (deceased) did it from when Abram was a small boy in Waler.

Are any children practising / learning the art of Litema?

Children: Name: Liesbet Mbhele Age: 30 - not interested.  
Joburg. Pretoria.

Name: Paulina Mbhele Age: 29

Name: Elizabeth Mbhele Age: 28 - stays with parents - helps her mother to paint

Name: Samuel Mbhele Age: 26 - stays with family.



Central University of  
Technology, Free State

CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
SENTRALE UNIVERSITEIT VIR TEGNOLOGIE, VRYSTAAT  
YUNIVESITHI E BOHARENG YA THEKENOLOJI, FREISTATA

SCIENCE PARK/WETENSKAPPARK



## PROJEKE YA LITEMA *Kockie Melita Tshababala*

### LENGOLO LA TUMELLO

HO YA KA AMEHANG:

Nna/Rona ba saenneng mona ka tlase re bolela le ho dumela ka tsela e latelang:

#### 1. MONNGA MOAHO

Nna, Monnga moaho ya saenneng mona ka tlase ke tsebisa mona hore ke nna monnga moaho ke le mong, ka lehlakore le leng ke filwe tokelo ke monnga moaho o boletsweng mona ka tlase ho saena lengolo lena la tumello le ho qoba ditshetshehelo lebitsong la monnga moaho.

#### 2. SENONO SA MOTHEO

Nna, Senono se boletsweng mona ka tlase ke senono sa motheo sa Mosebetsi wa Litema ho Moaho, ka lehlakore le leng ke filwe tokelo ke senono sa motheo sa Mosebetsi wa Litema ho Moaho kapa mojalefa/bajalefa a senono se hlokaletseng sa Mosebetsi wa Litema ho Moaho ho saena lengolo lena la tumello le ho qosa ditshenyehelo.

#### 3. MOSEBETSI WA LITEMA

Mosebetsi wa Litema ke mosebetsi wa motheo wa setso wa ho penta kapa ho tshwantshisa ho Moaho o entsweng ke Seno no lebitsong la Monnga moaho kapa ya bileng teng pele ho yena ka boemo ba hae.

#### 4. TUMELLO

Ba saenneng mona ka tlase, hammoho le Monnga moaho le Senono kapa mojalefa/bajalefa a Senono ba ipiletsa ho moemedi wa Yunivesithi e Bohareng ya Thekenoloji, Freistata ("CUT") ho:

- 4.1 Nka ditshwantsho tsa Mosebetsi wa Litema le Moaho;
- 4.2 Ngola ditokomane tsa karolo efe kapa efe ya Mosebetsi wa Litema le Moaho;
- 4.3 Nka dikarolwana tsa dipontsho tsa thepa ya Mosebetsi wa Litema le Moaho;
- 4.4 Hlahisa hape, fetolela, phatlalatsa, aba, sebedisa le ho kopitsa Mosebetsi wa Litema le Moaho ka mokgwa ofe kapa ofe ka sebopeho sefe kapa sefe seo CUT e ka fumanang se tshwaneleha;
- 4.5 Boloka Mosebetsi wa Litema ho Moaho; le
- 4.6 Ho baballa Mosebetsi wa Litema.

## **5. QOSO YA DITSHENYEHLO**

Ba saenneng mona ka tlase hammoho le Monnga, Senono kapa mojalefa/bajalefa a Senono ba tla thibela qoso ya ditshenyehelo ho CUT le e mong le e mong wa baemedi ba yona ho qoso efe kapa efe ya ditshenyehelo lebitsong la Mosebetsi wa Litema le Moaho hammoho le letshwao la kgwebo. Tumello ya kgatiso kapa ho etsa tlolo mme ba saenneng mona ka tlase hammoho le Monnga mosebetsi le Senono kapa mojalefa/bajalefa ba Senono bat la fumana CUT le baemedi ba yona ba se na molato ho qoso efe kapa efe ya mofuta oo.

## **6. HA HO QOSO**

Ba saenneng mona ka tlase, hammoho mme ka nako e nngwe hammoho le Monnga mosebetsi, Senono kapa mojalefa/bajalefa ba Senono ba dumellana hore ha ho e mong wa ba saenneng mona ka tlase, Monnga mosebetsi, Senono kapa mojalefa/bajalefa ba Senono ba tla qoswa ya mofuta ona kgahlano le CUT kapa baemedi ba yona lebitsong la Mosebetsi wa Litema, Moaho kapa ka lebaka la diketso tse boletsweng ka hodimo lebitsong la Mosebetsi wa Litema le Moaho.

## **7. DITOKELO**

Ba saenneng mona ka tlase, hammoho mme ka nako e nngwe hammoho le Monnga mosebetsi, Senono kapa mojalefa/bajalefa ba Senono ba dumela hore ditokelo tsohle tsa thepa ya kelello hammoho le tokelo ya kgatiso ka lebaka la setshwantsho, katiso, phetolo kapa phatlalatso ya ditshwantsho, dikatiso kapa diphetolo tsa Mosebetsi wa Litema le Moaho di tla ba taolong ya CUT e le nngwe kapa ya e saenelang.

## **8. DITOKELO TSA BOITSHWARO**

Monnga mosebetsi le Senono ba itlamba mona ho fa CUT le ya e saenelang tokelo le boemo ditokelo tsohle tsa boitshwaro tseo ba ka bang le tsona Mosebetsing wa Litema le Moaho.

## **9. KAMOHELO**

CUT mona e amohela tumello, thibelo ya qoso le kamohelo ya ditokelo tse hlahiswang mona.



KE DUMELA HORE KE ILE KA HLALOSETSWA DIKATENG TSA  
TUMELLANO ENA LE HORE KE A DI UTLWISISA LE HO SAENA  
TOKOMANE ENA KA BOITHAPO.

**DINTLHA TSA MOFETOLEDI:**

Jeanette  
(Mabitso a Mofetoledi ka botlalo)

Pete  
(Tshaeno ya Mofetoledi)

**DINTLHA TSA MONNGA MOSEBETSI:**

Msimanga Paulos Sam Mphikwe  
(Mabitso ka botlalo a Monnga mosebetsi kapa Ya dulang ka hara moaho)

650712 5612 083  
(Nomoro ya boitsebiso ya Monnga mosebetsi kapa Ya dulang ka hara moaho)

**DINTLHA TSA MOAHO:**

(Tlhaloso ya Moaho)

(Aterese le Sebaka sa Moaho)

**DINTLHA TSA SENONO:**

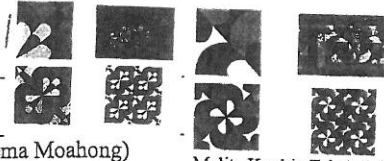
Ishabalala Koekie Melita  
(Mabitso ka botlalo a Senono sa motheo sa Mosebetsi wa Litema)

681102 0864 082  
(Nomoro ya boitsebiso ya Senono)

P.O.Box 790  
Harrismith  
9880

Cell: 073 0783138

DINTLHA TSA MOSEBETSI WA LITEMA:



(Tlhaloso e kgutshwanyane ya Mosebetsi wa Litema Moahong)

Melita Koekie Tshabalala



E saennwe Swaart Fontein letsatsi la 28 September 2007  
ka pela dipaki tse sanneng mona ka tlase.

DIPAKI:

1. melita Sam (Husband)  
(Ke kapa lebitsong la: MONNGA)
2. [Signature]

E saennwe Swaart Fontein Farm letsatsi la 28 September 2007  
ka pela dipaki tse sanneng mona ka tlase.

DIPAKI:

1. Sam (Husband) Melita Tshabalala  
(Ke kapa lebitsong la: SENONO kapa  
MOJALEFA/BAJALEFA BA SENONO)
2. [Signature]

E saennwe Swaart Fontien Farm letsatsi la 28 September 2007  
ka pela dipaki tse sanneng mona ka tlase.

DIPAKI:

1. [Signature] [Signature]  
Lebitsong la: YUNIVESITHI E  
BOHARENG YA THEKENOLOJI,  
FREISTATA
2. \_\_\_\_\_

### Questionnaire

Interviewer: Carla Baye Date of Interview: 28/09/07  
 Place of Interview: Swartfontein Translator: Taxed Peete  
sister of Solomon + Tabitha Tshabalala  
 Name of Person being Interviewed: Melita Keekie Tshabalala  
 Age: \_\_\_\_\_ Date of Birth: 1968-11-02 Place of Birth: Silver farm, Wende  
 Current Residence: Swartfontein Period of current Residence: 4 years  
 Occupation: Paulos is a farmworker  
 Mother's Descent: Zulu Father's Descent: Zulu  
 Did mother practise Litema? \_\_\_\_\_  
 Details: Yes, Lizie Tshabalala, Fum Geebeplan

Is the interviewee a practising Litema artist, knowledgeable in the art of Litema or teaching others Litema?

Yes.

Feelings towards the preservation of Litema designs?

When are designs applied to dwellings? December and Good Friday  
 Inspiration for designs? In the head. Sometimes from magazines

Name of spouse: Paulos Sam Mphikye Msimanga Age: \_\_\_\_\_ Date of Birth: 1965-07-12  
 Mother's Descent: Zulu Father's Descent: Zulu  
 Did mother practise Litema? Yes. Born in Ladysmith, Evelina Msimanga  
 Details: Currently stays in Qwa-Qwa.

Are any children practising / learning the art of Litema?

Honismail Locat  
 Children: Name: Lindive Msimanga Age: 18 - taught by Mom  
 Name: June Msimanga Age: 13  
 Name: Sanele Msimanga Age: 9  
 Name: \_\_\_\_\_ Age: \_\_\_\_\_





CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
SENTRALE UNIVERSITEIT VIR TEGNOLOGIE, VRYSTAAT  
YUNIVESITHI E BOHARENG YA THEKENOLOJI, FOREISTATA

SCIENCE PARK / WETENSKAPPARK

## LITEMA PROJECT

### LETTER OF CONSENT



Paulina Sibeko

TO WHOM IT MAY CONCERN:

I/We the undersigned hereby state and agree to as follows:

#### 1. BUILDING OWNER

I, the undersigned Owner warrant that I am the sole proprietor, alternatively have been authorised by the proprietor of the below-mentioned Building to sign this letter of consent and indemnity on the proprietor's behalf.

#### 2. ORIGINAL ARTIST

I, the undersigned Artist am the original artist of the Litema Work on the Building, alternatively I have been authorised by the original Artist of the Litema Work on the Building or the heir(s) of the deceased Artist of the Litema Work on the Building sign this letter of consent and indemnity.

#### 3. LITEMA WORK

The Litema Work is an original, traditional painting or drawing on the Building which was made by the Artist on behalf of the Owner or his/her predecessor in title.

#### 4. CONSENT

The undersigned, jointly and severally together with the Owner and Artist or the heir(s) of the Artist consent to any representative of the Central University of Technology, Free State ("CUT") to:

- 4.1 Take photographs of the Litema Work and the Building;
- 4.2 Document any aspect or feature of the Litema Work and the Building;
- 4.3 Take samples of any material of the Litema Work and the Building;
- 4.4 Reproduce, adapt, publish, distribute, use and copy the Litema Work and the Building in any manner and in any format which the CUT deems fit;
- 4.5 Restore the Litema Work on the Building; and
- 4.6 Maintain the Litema Work.

**5. INDEMNITY**

The undersigned jointly and severally together with the Owner, Artist or heir(s) of the Artist indemnify the CUT and each of its representatives from any claim of whatsoever nature in respect of the Litema Work and the Building including but not limited to trade mark, copyright or design infringement and the undersigned jointly and severally with the Owner and Artist or heir(s) of the Artist shall hold the CUT and its representatives harmless against any such claim.

**6. NO CLAIM**

The undersigned, jointly and severally together with the Owner, Artist or heir(s) of the Artist agree that neither the undersigned, the Owner, the Artist or the heir(s) of the Artist shall have any claim of whatsoever nature against the CUT or its representatives in respect of the Litema Work, the Building or as a result of any of the aforementioned acts in respect of the Litema Work and Building.

**7. RIGHTS**

The undersigned, jointly and severally together with the Owner, Artist or heir(s) of the Artist agree that all intellectual property rights including any copyright in respect of any photograph, reproduction, adaptation or publication of the photographs, reproductions or adaptations of the Litema Work and the Building shall vest solely in the CUT or its assignee.

**8. MORAL RIGHTS**

The Owner and Artist hereby waive in favour of the CUT or its assignee in title any moral rights which they might have in the Litema Work and Building.

**9. ACCEPTANCE**

The CUT hereby accepts the consent, indemnity and waiver contained herein.

I CONFIRM THAT THE CONTENTS OF THIS AGREEMENT WAS EXPLAINED TO ME AND THAT I UNDERSTAND SAME AND SIGN THIS DOCUMENT VOLUNTARILY.

DETAILS OF INTERPRETER/TRANSLATOR:

Tanet Peeta.  
(Full names of Interpreter/Translator)

\_\_\_\_\_  
(Signature of Interpreter/Translator)

DETAILS OF OWNER:

"Paulina" Sibeko or Undine Evelynah Sibeko.  
(Full names of Owner or Occupant of Building)

65 0609 0549 080  
(Identity Number of Owner or Occupant)

DETAILS OF BUILDING:

\_\_\_\_\_  
(Description of Building)

\_\_\_\_\_  
(Address and Location of Building)

DETAILS OF ARTIST:

Paulina Sibeko.  
(Full names of original Artist of the Litema Work)

65 0609 0549 080  
(Identity Number of Artist)

DETAILS OF LITEMA WORK:

(Short description of Litema Work on the Building)



Signed at Cornelia Farm on this 01 day of 09 2007,  
before the undersigned witnesses.

WITNESSES:

1. Dupa




2. Evelina

By or on behalf of: THE OWNER

Signed at Cornelia Farm on this 01 day of 09 2007,  
before the undersigned witnesses.

WITNESSES:

1.  Elias Sibeko



By or on behalf of: THE ARTIST or the  
HEIR(S) OF THE ARTIST

2. Dupa

Signed at Cornelia Farm on this 01 day of 09 2007  
before the undersigned witnesses.

WITNESSES:

1.  Peke



On Behalf of: THE CENTRAL UNIVERSITY

Of TECHNOLOGY, FREE STATE

2. Evelina

Paulina Sibeko 0744370536



QUESTIONNAIRE - THE ORIGINS OF LITEMA

Interviewer: Caira

Date of Interview: 07/09/2002

Place of Interview: \_\_\_\_\_

Translator: Yes/No ☒

Name of Translator: \_\_\_\_\_

Details: No translator available. Elias has knowledge of English & Afrikaans. - Anna Sibeko is his daughter - helped with writing - Elias can not write.

Name of person being interviewed: Elias Sibeko, Paulina.

Age: \_\_\_\_\_ Date of Birth: 1965 Country of Birth: RSA. - Betty

Current Residence: Silam Silam

Period of current residence: 5 Years

Occupation: Elias is farmer. Wife is housewife.

Mother's Descent: Zulu Father's Descent: Zulu

Did mother practice Litema? ☒ Yes/No Details: Mother learned it from grandmother

Paulina's Mother was born in R.S.A at Mookky.

Is the interviewee a practicing Litema artist or knowledgeable in the art of Litema? ☒ Yes/No .

Details: Important that her daughter learns

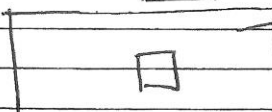
Feelings towards the preservation of Litema designs and the continuance of this practice: \_\_\_\_\_

When are Litema designs applied to dwellings? Christmas, Good Friday, end of winter - when the rain has stopped.

Inspiration for designs: Does he designs her mother taught her.

Description of patterns: Engravings

Decoration inside/outside houses: Outside Details:

 front has squares & triangles.  
- sides: have circles, triangles  
- back: has smooth surface & square

Any symbolism in designs? Purely decorative.

Technique of application: Uses fork to engrave

Specifics on areas of application:

Architectural influences on designs: Square house.

Are houses facing a specific direction? Facing South - Sun comes up out back of house.

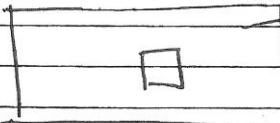
Material used: Does not get earth from surrounding area - gets it from a neighbouring farm.

Origins of material: Gravel/Earth + cow dung.

Other types of Literna. (E.g. cupboards, etc.): No.

Description of patterns: Engravings

Decoration inside/outside houses: Outside Details: \_\_\_\_\_

 - front has squares & triangles.  
- sides have circles, triangles  
- back has smooth surface & square

Any symbolism in designs? Purely decorative.

Technique of application: Uses fork to engrave

Specifics on areas of application: \_\_\_\_\_

Architectural influences on designs: Square house.

Are houses facing a specific direction? Facing south - Sun comes up out back of house.

Material used: Does not get earth from surrounding area - gets it from a neighbouring farm.

Origins of material: Ground/Earth + cow dung.

Other types of Litema. (E.g. cupboards, etc.): No.

Name of spouse: Elias Age: \_\_\_\_\_ Date & Country of Birth: 1957 South Africa  
 Mother's Descent: Zulu Father's Descent: Zulu Fam. Lang. Zulu  
 Did spouse's mother practice Litima? Yes/No Details: Mother also  
learned from Sotho People.  
 Spouse's knowledge of Litima? ✓

Are any of these children practicing/learning the art of Litima? Yes/No  
 Details: Daughter Anna

Children: Yes/No Name: Anna Age: 13 (going to school)  
 Name: Silo Silo Age: 1  
 Name: Katiena Zulu husband Age: 19 - stays at farm  
 Name: Etelina Zulu husband Age: 18 - Warden, Litima  
Sara 15 - Warden - also pract  
 Are any of the children interested in continuing this practice? All have  
learned from their mother.

Is interviewee teaching others Litima? Only teaching children

Pict Mungies - Siloam - 0722 445019.



## Appendix D - Index

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- Scan of *This Day* newspaper article 'Litema the mural art of the Basotho'.
- Scan of *Volksblad* newspaper article 'Technikondosent kry eer vir foto'.
- Scan of China 10<sup>th</sup> International Photographic Art Exhibition notification and catalogue pages featuring photograph entered.
- Scan of *Gratia* (CUT liaison journal) article 'Dosent se foto's internasionaal vereer'.
- Transcript and scan of *Speculum* (CUT Free State) newspaper article 'SUT ontvang halfmiljoen van Lotto vir projek'.
- Transcript and scan of *Volksblad* newspaper article transcript 'Muurkuns stad toe gebring. Foto uitstalling van Basotho's se huisverierings in museum'.
- Transcript of *Express* newspaper article 'Musicon celebrates the art of Litema'.
- Transcript of *Volksblad* newspaper article 'Dosent kry geld van Lotto vir navorsing'.
- Transcript of *SABC News* item 'The art of Litema comes to life again'.
- Caption detail and scan of *Volksblad* newspaper insert 'Wys hul slag met die kwas'.
- Scan of *Ons Stad* newspaper insert 'Neem aan muurprojek deel'.
- Transcript and scan of *Bloemnuus* newspaper article 'Dosent kry groot hupstoot van Lotto vir projek'.
- Scan of printed *Stitching Matters* online blog article 'Litema quilt'.
- Transcript and scan of *Volksblad* newspaper article 'Lughawe kry nuwe baadjie'.
- Caption detail and scan of *Volksblad* newspaper insert 'Boek bekend gestel'.
- Scan of *Gratia* (CUT liaison journal) article 'Book launched about mural masterpiece'.
- Transcript of, and photograph featured in *Huis en Tuin* (*Volksblad* supplement) article 'Boek en ontwerp resultate van groter projek'.
- Transcript of *Huis en Tuin* (*Volksblad* supplement) article 'Litema kuns gee terug aan die aarde'.
- Scan of *Bloemnuus* newspaper insert 'Bfn- lughawe verbeter: Einde in sig vir bouwerk' (artwork courtesy Volksblad Archives).
- Scan of printed *Smiffie News* online newsletter article 'Litema – Art By Women'.
- Scan of printed *Trading Places Guesthouse* online blog article 'How do you know you are back in the Free State?'.
- Scan of printed *Southern African Journal of Folklore* article 'Ethical considerations in collecting visual indigenous knowledge: A case study of the photography of Litema designs in the Eastern Free State' by Rudi de Lange and Carina Beyer.
- Scan of cover and Litema article comprised in *Using natural finishes: Lime- & earth-based plasters, renders & paints. A step-by-step guide* (book) by Adam Weismann and Katy Bryce.

# Litema, the mural art of the Basotho

We should  
celebrate and  
preserve the  
art of Litema,  
writes **Carina**  
**Mylene**  
**Beyer**

**L**ITEMA is a tradition where Basotho women decorate a house after the men have finished building it. These highly decorative designs are soft, flowing geometric patterns that are applied with fingers, forks and sticks on the walls of houses. The patterns are sometimes coloured with natural pigments or commercial paint and stains. Stories, embedded in mud and rilet designs are sometimes used as a more permanent effect.

The word Litema (pronounced as "di-dhe-ma") is derived from the word "ho lema" which means to cultivate, and "tema", which denotes a ploughed field. The geometric patterns appeared in the 19th century when the Basotho people moved to the highveld from the lowveld. In contemporary times the practice of Litema appears to be a seasonal phenomenon associated with special events such as celebrations and religious ceremonies. It not only announces births, deaths, weddings or the arrival of Christmas and Easter, but also serves as a way of life.

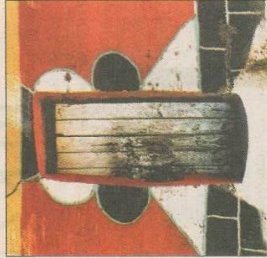
In 1976 a certain Mr. Mothe from the Lesotho National Teachers' Training College expressed his fear that Litema was a disappearing art form. Even today, nearly 30 years later, urbanisation, the use of concrete and modern paints contribute to the demise of this indigenous form of decoration. Before important events, an entire village might be called upon to direct and advise the women of the village on the types of design or methods of application. The special occasion became a social event in itself. Whilst squatting and drinking tea, the most skilled Litema artists would sketch her intentions in the dust. Once consensus on a design had been reached, women set to work. Nowadays, it appears that the practice of Litema is mostly confined to the household and daughters prefer their individual design and house decoration. The start of decorating times is greeted with much excitement from friends



In contemporary times the practice of Litema appears to be a seasonal phenomenon associated with special events such as celebrations and religious ceremonies



ART OF THE HOME: Some examples of the intricate designs that have adorned Basotho homes for centuries.



(which are often found in Basotho homesteads), pictures from magazines and traditional Basotho blankets. The traditional blankets in turn display an Art Nouveau design style reminiscent of the Victorian era.

On close inspection some of the patterns found in Litema designs do resemble Dutch delft articles. Some of the patterns illustrated in Mothe's booklet are copies of patterns found on Basotho blankets. Like flowers, Litema blooms with the arrival of spring and wits with the approach of winter. It dies with the temporary surface of mud it adorns. The artist's hand is visible in the design, making way for new decorative opportunities.

■ **Carina Mylene Beyer** is a photography lecturer at the Technikon Free State and DCM Design Institute.

More than a century separates Stow's drawings from those done by Mothe's students in 1976 of the Lesotho National Teachers' Training College. Students collected 29 designs for the purpose of using these in classroom geometry lessons and to illustrate the traditional skills of mural painting described by Litema, Liepo, and Moseme in name but a few. The English interpretations of these names are animal skin, shields, spider web and reed mat, suggesting that the underlying influence for these designs came from the artists' immediate environment.

These drawings were given names such as Lekoko, Lihobe, Liepo, and Moseme in name but a few. The common characteristics of these drawings are copying of linear patterns, including the lines of ploughed fields. The patterns mostly resemble natural forms such as leaves, corn seeds and flowers.

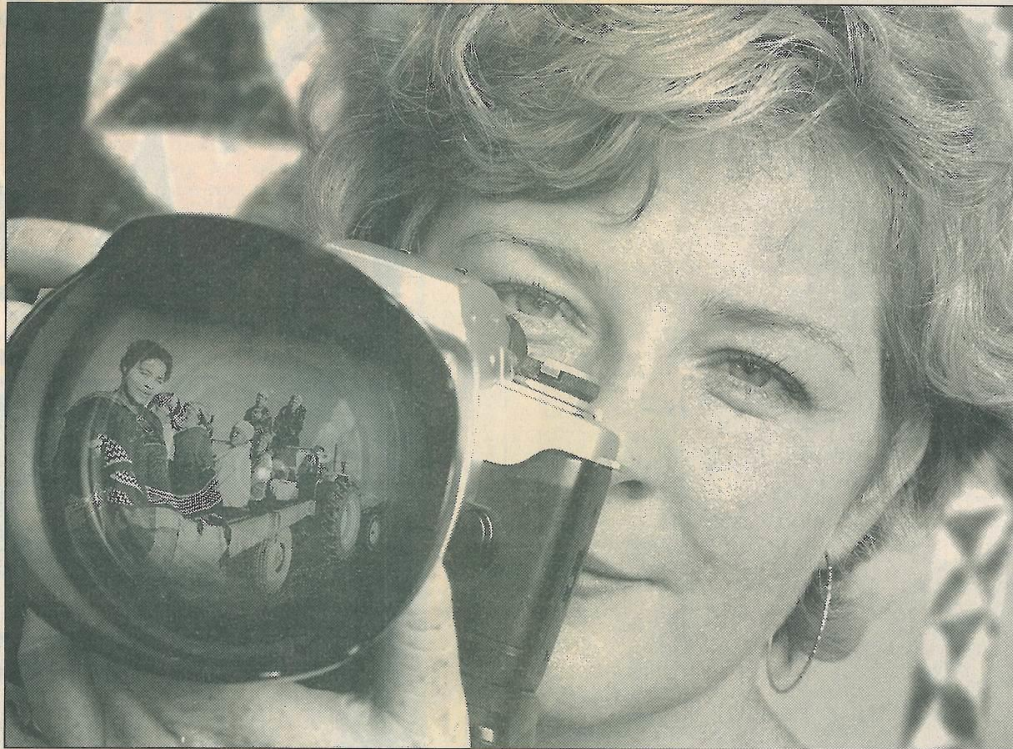
Others suggest that more modern forms might influence designs — articles such as Dutch delft

workmen. They are an ingenious people." In 1880, the historian George Stow brought Campbell's accounts together. Stow, in his 1906 book titled *The Native Races of South Africa*, reproduced four designs made by the Bakwena (from Baswana), then called the Basuto, in the traditional skills of mural painting described by Campbell were still very much alive.

TOW'S drawings are of textured panels similar to Litema engravings. Other illustrations show simple patterns of dots, stripes, triangles and zigzags executed in

In 1861, Eugene Casalis, a French missionary who worked in the Free State/Lesotho region, referred to the Litema design as "ingenious" and far more intricate than those suggested by Stow.





**ME. CARIEN BEYER** van die Technikon Vrystaat het dié foto wat in haar kameralens weerspieël word van Basotho-vroue wat op pad was om aartappels te oes geneem tydens een van haar besoeke aan die Basotho's in die distrik Warden. Haar werk is gekies vir 'n internasionale uitstalling in China.

## Technikondosent kry eer vir foto

■ MICHELÉ O'CONNOR

'n PERSONEELLID van die Technikon Vrystaat se foto's van Basotho-vroue het vir haar 'n plek in die tiende internasionale fotografiese kunsuitstalling in China besorg.

Me. Mardi Delport, woordvoerder van die technikon, sê me. Carina Beyer, deeltidse dosent in fotografie aan die skool vir ontwerp- en visuele kuns, se fotoafdruk getiteld *Basotho Women being collected for potato harvest*, is in China se tiende interna-

sionale fotografiese kunsuitstalling opgeneem.

Meer as 20 000 kunswerke deur bykans 4 000 fotografie van 67 lande oor die wêreld heen is vir vanjaar se kompetisie ingeskryf.

Die groot getal werke wat ingeskryf is en die hoeveelheid lande wat deelgeneem het, is 'n nuwe rekord vir die kompetisie.

Die beoordelaars het behoorlik bontgestaan om uit die duisende inskrywings dié te kies wat vir die uitstalling uitgestal kan word.

Altesame 356 kunswerke is ge-

kies, waarvan 82 met goue, silwer- en bronsmedaljes vereer is.

Beyer se fotonemery van die Basotho-vroue en die muurversierings op Basotho-huise het begin toe sy dit as tema vir 'n werkopdrag gekies het vir 'n B.Tech.-graad as fotografiestudent in haar finale jaar.

Met geldelike bystand van die Nasionale Navorsingstigting het dié studie-opdrag later in 'n volwaardige navorsingsprojek ontwikkel waarin sy die oorsprong en simboliek van die muurversierings ondersoek het.

Works from the 10th International Photographic Art Exhibition, December 2003, p.60



9 December 2003

# China 10<sup>th</sup> International Photographic Art Exhibition Notification

Dear Carina Beyer,

First, thank you cordially for your submitting prints to "China 10<sup>th</sup> International Photographic Art Exhibition". Your participation is a great support to us. We have received 22,271 works shot by 3,940 photographers from 67 countries and regions in the world. It has created a new record in the amount of participated countries and works compare to the past. Selected seriously by 11 famous photographic judges from U.S.A., France, the Republic of Korea, Hong Kong Special Administrative Region, Taiwan Province and the mainland of China. 356 works are accepted and among them 82 works have won FIAP gold, silver and bronze medals, FIAP ribbons and Judge's Special Choice Award respectively.

We sincerely congratulate you on your print titled "Basotho Women being collected for potato harvest" accepted in the "China 10<sup>th</sup> International Photographic Art Exhibition". Hoping your participation in the "China 11<sup>th</sup> International Photographic Art Exhibition" in 2005.

The New Year is coming. On behalf of Chinese Photographers Association, we wish you the best of health. May everything go well in the coming new year!

Best wishes,

International Edison Department, CPA

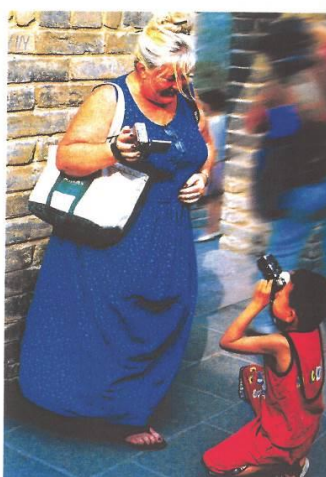
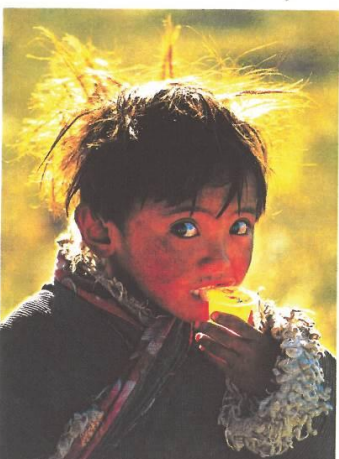
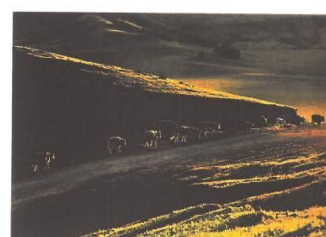




060 社会生活组

Social Life

▼ 入选 Acceptance



- ▲ 母女情 郑高华 (中国·浙江)  
Mother and daughter Zheng Gao-hua (China)
- ❑ 格尔底的黄昏 万芒 (中国·江西)  
The dusk in Ge'erdi Wan Mang (China)  
17-350mm 1/125 F11
- ▼ 盐田乐府 林礼荣 (中国·福建)  
Working in the salt fields Lin lishen (China)  
80-200mm

- ▲ 收土豆去 卡里娜·拜尔 (南非)  
Basotho Women being collected for potato harvest  
Carina Beyer (South Africa)
- ❑ 生活的颤音 唐跃武 (中国·四川)  
The old entertainer Tang Yuewu (China)  
35mm 1/8 F2.8
- ▼ 吃果冻的孩子 钟国华 (中国·广东)  
The boy eating jelly Zhong Guohua (China)  
180mm 1/250 F5.6

- ▲ 十生图 赵勇 (中国·福建)  
A picture of ten cows Zhao Yong (China)
- ❑ 汉娜和莱亚 彼得·菲格 (德国)  
Hanna and Lea Peter F. Feig (Germany)
- ▼ 交流 游建平 (中国·山东)  
Friendly exchange You Jianping (China)  
28-80mm 1/60 F2.8



### Dosent se foto's internasionaal vereer

Me. Carina Beyer, deeltydse dosent in Fotografie aan die Skool vir Ontwerptechnologie en Visuele Kuns, se foto-afdruk getiteld "Basotho Women being collected for potato harvest" is in Sjina se tiende Internasionale Fotografiese Kuns-uitstalling opgeneem. Meer as twee-entwintigduisend kunswerke deur bykans vierduisend fotograwe van 67 lande regoor die wêreld is vir vanjaar se kompetisie ingeskryf. Beyer het dié foto van Basotho-vroue wat op pad was om aartappels te oes (soos waargeneem kan word in haar kameralens) geneem tydens een van haar besoeke aan die Basotho's in die Warden-distrik.

### Innovation Summit International in Business Friends

The Central University of Technology, Free State, is proud to have hosted the Innovation Summit, which will be held on the 10th and 11th of November 2010. The summit will provide an excellent opportunity for students and staff to gain a better understanding of innovation and entrepreneurship. The summit will also provide an opportunity for students to gain valuable experience in the field of innovation and entrepreneurship. The summit will be held at the Central University of Technology, Free State, and will be a great opportunity for students to gain valuable experience in the field of innovation and entrepreneurship.



### A word of welcome to the Welkom campus

The Welkom campus of the Central University of Technology, Free State, is proud to have hosted the Innovation Summit, which will be held on the 10th and 11th of November 2010. The summit will provide an excellent opportunity for students and staff to gain a better understanding of innovation and entrepreneurship. The summit will also provide an opportunity for students to gain valuable experience in the field of innovation and entrepreneurship. The summit will be held at the Central University of Technology, Free State, and will be a great opportunity for students to gain valuable experience in the field of innovation and entrepreneurship.





Speculum, Third Edition, 2004, p.1

## SUT ontvang halfmiljoen van Lotto vir projek

MARDI DELPORT

‘n Dosent van die Sentrale Universiteit vir Tegnologie, Vrystaat (SUT) het ‘n halfmiljoenrand van die Lotto ontvang vir ‘n navorsingsprojek. Me. Carina Beyer, dosent aan die Skool vir Ontwerptechnologie en Visuele Kuns, het R500 000 van die National Lottery Distribution Trust Fund (NLDTF) se kuns, kultuur en nasionale erfenis verspreidingsagentskap ontvang vir ‘n projek oor die herlewing van Litema, die kuns van Basotho huisverf. Beyer het reeds in Februarie verlede jaar met die projek begin, en behoort dit teen die einde van die jaar af te handel.

Litema (uitgesreek as “di-te-ma”) is ‘n inheemse kunsvorm wat uniek is aan die Basotho-huise in die Oos Vrystaat en Lesotho. Litema verwys na die tradisie waarvolgens Basotho-vroue ‘n huis versier ná die mans dit gebou het. Huise is aanvanklik net binne versier en dit was eers in die 19de eeu waarin die geometriese patrone ook aan die buitekant van die huis verskyn het. Die dekoratiewe geometriese patrone word in die buitenste modderlaag met die vingers, vurke of ‘n stok getrek. Dié grafering word dikwels verder beklemtoon deur klippies in die laag vas te druk of deur reliëfwerk. Die patrone word soms in helder kleure geverf en hiervoor word óf natuurlike pigment soos verskillende kleure klei óf verf met ‘n waterbasis gebruik. Vandag word die huise meestal net vir spesiale geleenthede soos met die geboorte van ‘n kind, troues of belangrike godsdienstige tydperke soos Kers- en Paasfees versier. Ongelukkig is dié spesiale kunsvorm aan die uitsterf as gevolg van westernisasie, verstedeliking asook ‘n gebrek aan belangstelling by die jonger geslag.

Die SUT se Skool vir Ontwerptechnologie en Visuele Kuns het in 2002 ‘n navorsingstudie gedoen oor die oorsprong en betekenis van dié vorm van versiering en het ook ‘n omvattende versameling van foto’s, Litema-ontwerpe en patrone wat hul herkoms het van die Litema-kuns, saamgetel. Beyer se fotonemery van die muurversierings op Basotho-huise het begin toe sy dit as tema vir ‘n werksopdrag gekies het in haar finale jaar as B.Tech.: Fotografie-student. Met geldelike bystand van die Nasionale Navorsingstigting het dié studie-opdrag later in ‘n volwaardige navorsingsprojek ontwikkel waarin sy die oorsprong en simboliek van die muurversierings ondersoek het.

Beyer sê die doel van die projek is om ‘n proses te iniseer om hierdie kunsvorm weer te laat herleef, en om hierdie unieke ontwerpe en patrone te bewaar.

Die projek sal uiteindelik lei tot ‘n permanente Litema kunsmuur, ‘n geïllustreerde boek oor die Litema-kunsvorm en ‘n geïllustreerde handleiding wat ten doel het om bestaande en potensiële Litema kunstenaars dié skaars kunsvorm in landelike gebiede te laat herleef. ‘n Omvattende Litema ontwerpargief en ‘n viering op Afrika-dag as deel van ‘n bewustheidsveldtog onder die publiek word ook in die voortsig gestel.

# speculum unipwads



## A collection of colours at Cultural Day 2004



The image shows three individuals in traditional Basotho clothing. The person on the left is a woman in a red and black outfit. The person in the middle is a man in a white shirt with a red tie. The person on the right is a man in a red headwrap and a white shirt. They are all smiling and appear to be at a cultural event.

The image shows a collection of various items, including a book, a small figurine, and other cultural artifacts. The items are arranged in a row, and the background is a light blue color.

## SUT ontvang halfmiljoen van Lotto vir projek

Acknowledged: **MARDI DELPORT**

'n Dosent van die Sentrale Universiteit vir Tegnologie, Vrystaat (SUT) het 'n halfmiljoenrand van die Lotto ontvang vir 'n navorsingsprojek. Me. Carina Beyer, deeltidse dosent aan die Skool vir Ontwerptegnologie en Visuele Kuns, het R500 000 van die National Lottery Distribution Trust Fund (NLDTF) se kuns, kultuur en nasionale erfenis verspreidingsagentskap ontvang vir 'n projek oor die herlewing van Litema, die kuns van Basotho huisverf. Beyer beoog om volgende jaar Februarie met die projek te begin, wat oor twee jaar sal strek.

Litema (uitgesreek as "di-te-ma") is 'n inheemse kunsvorm wat uniek is aan die Basotho-huise in die Oos Vrystaat en Lesotho. Litema verwys na die tradisie

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spesiale kunsvorm aan die uitsterf as gevolg van verwestering, verstedeliking asook 'n gebrek aan belangstelling by die jonger geslag.

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navorsingsprojek ontwikkel waarin sy die oorsprong en simboliek van die muurversierings ondersoek het.

Beyer sê die doel van die projek is om 'n proses te iniseer om hierdie kunsvorm weer te laat herleef, en om hierdie unieke ontwerpe en patrone te bewaar.

Die projek sal uiteindelik lei tot 'n permanente Litema kunsmuur, 'n geïllustreerde boek oor die Litema-kunsvorm en 'n geïllustreerde handleiding wat ten doel het om bestaande en potensiele Litema kunstenaars dié skaars kunsvorm in landelike gebiede te laat herleef. 'n Omvattende Litema ontwerpargief en 'n viering in erfenismaand, wat September gevier word, word ook in die voortuistig gestel.



The image shows a person in traditional Basotho attire, wearing a red headwrap and a white shirt. They are holding a small object in their hand.



The image shows a crown or headpiece, which is a traditional Basotho headdress. It is made of wood and has a red and white color scheme.



The image shows a person in traditional Basotho attire, wearing a red headwrap and a white shirt. They are holding a small object in their hand.



The image shows a person in traditional Basotho attire, wearing a red headwrap and a white shirt. They are holding a small object in their hand.



Volksblad, Dinsdag 11 Mei 2004, p. 15: Muurkuns stad toe gebring<!-- PSOBJECT: ... Page 1 of 2

## Muurkuns stad toe gebring

### Foto-uitstalling van Basotho's se huisversierings in museum

ELRETHA BRITZ

DIE versiering van modderhutte se mure is nie aan die uitsterf nie, maar vandat verf by winkels gekoop kan word en moderne invloede hul merk laat, is die Basotho's se muurkuns radikaal aan die verander.

Dit het Carina Beyer, fotografedosent aan die Sentrale Universiteit vir Tegnologie, besef toe sy navorsing oor litema (Sotho vir versiering) vir haar B.Tech-graad in fotografie gedoen het.

"In die hooglande van Lesotho treffjy nog mense aan wat pigment uit die grond haal en hul huise met simmetriese patrone beskilder. Maar in die Vrystaat word 'n groot blik verf deesdae by die koöperasie gekoop en met kleursel gemeng wat 'n hele reënboog van kleure op die huismure tot gevolg het. Migrering van ander kulture en kinders wat aan moderne visuele beelde blootgestel word, het nog dimensies bygebring. In 1976 is al gevrees dié kuns sal spoedig uitsterf, maar dit het tog nie."

Carina het haar navorsing gedokumenteer met foto's wat sy geneem het van vroue aan die werk en van die mooiste beskilderde huise wat sy veral in die driehoek tussen Harrismith, Warden en Bethlehem kon opspoor.

Dié foto's word nou in die Nasionale Museum in Aliwalstraat in Bloemfontein uitgestal.

Om die kunsvorm nog groter blootstelling te gee sal Carina vroue uit die platteland na Bloemfontein bring om een van die sementmure by die Musicon in Bloemfontein te verf. Dié geleentheid sal oop wees vir die publiek op 'n datum wat later aangekondig sal word.

Vier tegnieke word in dié kuns gebruik: Reliëfwerk wat modderpatrone op moddermure behels, gegraveerde patrone, verf en mosaïek wat met klippies in nat modder uitgepak word.

Carina is 'n Namibiër wat in Grootfontein skoolgegaan, aan die Technikon in Bloemfontein fotografie gestudeer het en toe agt jaar as vryskut-fotograaf in Swakopmund gewerk het voordat sy teruggekeer het om verder te studeer.

VOLKSBLAD, DINSDAG 11 MEI 2004

Redakteur: Elretha Britz - ebritz@volksblad.com

► www.volksblad.com

15

# KUNS EN VERMAAK



## Blaasorkes se konsert knap

**VRYSTAATSE SIMFONIESE BLASERS** (Odeon) onder leiding van Nico Hoogendoorn.

MARS- en karnavalmusiek is 'n blaasorkes se stapelvoedsel en dit is ook in die werke dat die Vrystaatse

wyl die melodielyste kleurtryk daar- omheen geveg het. Goede spel het in die kragtige be- glyn van die betreklik kort, maar ver- rassend oulike komposisie *Black and white* van Koen de Wolf dadelik die aandag gegryp en die blasers het

spel gekort. Die koperblasers se intonasie was ook verdag. Maar daarvoor het die orkes dub- bel en dwars vergoed met 'n uitmun- tende vertolking van die heerlike jazz-stuk *Birdland* van Zawinul. Die



**Hulle tree op**

► **RICHARD COCK** (regs) dirigeer *Songs of Praise* in Bloemfontein en Leana Lotter (links) van Bloemfontein sing môre in 'n Barokkonsert, Lees berigte hieronder.



## Muurkuns stad toe gebring

### Foto-uitstalling van Basotho's se huisversierings in museum

■ **ELRETHA BRITZ**

DIE versiering van modderhutte se mure is nie aan die uitsterf nie, maar vandat verby winkels gekoop kan word en moderne inwilleke hulle mure versier. Basotho's se muur- kuns radikaal verander. Dit het Carina Beyer, fotografe- dosent aan die Sentrale Universiteit vir Tegnologie, besef toe sy navor- sing oor *litima* (Sotho vir versie- ring) vir haar B.Tech-graad in foto- grafie gedoen het. "In die hooglande van Lesotho tref

ty nog mense aan wat pigment uit die grond haal en hul huise met sim- metriese patrone beskilder. Maar in die Vrystaat word 'n groot blik ver- deesdae by die kooprasie gekoop en met kleursel genieg wat 'n hele reënboog van kleure op die huise- mure gevolg het. Migrering van ander kulture het ook tot 'n meer moderne visuele beeldse blootstelling word, het nog dimensies bygebring. In 1976 is al gevrees die kuns sal spoedig uitsterf, maar dit het tog nie."

Carina het haar navorssing ge-

dokumenteer met foto's wat sy ge- neem het van vroue aan die werk en van die mooiste beskilderde huise wat sy veral in die driehoek tussen Harrismith, Warden en Bethlehem kon opspoor.

Die foto's word nou in die Nasio- nale Museum in Allwalsstraat in Bloemfontein uitgestal. "Onder 'n blootstelling te sien van 'n vroue uit die platteland na Bloemfontein bring om een van die sementmure by die Musicon in Bloemfontein te verf. Dié geleentheid sal oop wees

vir die publiek op 'n datum wat later aangekondig sal word.

Vier tegnieke word in dié kuns ge- bruik: Reliëfwerk wat modderpa- trone op moddermure behels, gegra- veerde patrone, verf en mosalek wat met klippies in nat modder uitgepak word.

Carina is 'n Nambier wat in Grodfontein skoolgegaan, aan die Tegnikon in Bloemfontein foto- grafie studeer en tans 'n spesiaal- as vryskut-fotograaf in die op- mund gewerk het voordat sy terug- gekeer het om verder te studeer.

## Songs of praise weer in Bfn

DIE gewilde *Songs of praise* met die diri- gent Richard Cock, wat die konsep bekend gemaak het, self aan die stuur word Son- dag om 15:00 die derde keer in Bloemfon- tein aangebied.

# WIE 'N OOR HET LAAT HOM HOOR!!!

Liewe lesers, waarheen is u op reis? Elke mens, ongeag van nasionaliteit, is op reis na die ewigheid.

**REISIGERS OP DIE NOU WEG**  
Deurdat u Hom om vergifnis gevra en dit verkry het, sal



Volksblad, Woensdag 1 September 2004, p. 04: Musicon celebrates the art of Litema<... Page 1 of 3

## EXPRESS

WEDNESDAY, 1 SEPTEMBER 2004 p. 4

# Musicon celebrates the art of Litema

THE art of mural decoration known as Litema has been practised by the Basotho for more than three centuries, thus constituting it as not only a vital part of the Basotho culture, but also as a natural heritage.

In particular, Litema is associated with the Basotho women who apply this unique type of decoration in order to celebrate the changing of nature's seasons as well as special occasions like weddings, birthdays and Christmas. On a deeper level it expresses the cycle of life and serves as an assertion of the Basotho woman's identity.

A recent study conducted by the School of Design Technology and Visual Art at the Central University of Technology, Free State (CUT), unfortunately established Litema to be a disappearing form of art. Westernisation, urbanisation as well as a lack of interest by the younger generation appears to be some of the factors contributing to the decline in Litema sightings. Furthermore, ignorance concerning the practice of Litema and the important role it plays in the Basotho culture, appears to be displayed on behalf of the general South African public.

The Musicon in Bloemfontein was well aware of the CUT's aims to revive this art form and proposed to beautify their premises during Heritage Month, which will be celebrated in September, by means of applying Litema designs to walls constituting the Musicon facade.

Considering this effort as a further contribution to making the public aware of this exceptional form of art, the Musicon also aims to make an event of, and during, the actual application of these designs. As such, it is the Musicon's intention to combine this occasion with musical entertainment sponsored by various Musicon artists, dancingfeaturing artists from the Mabana Centre and the application of Litema designs onto Basotho pottery done by women from the Qwa-Qwa regions. This event will be accompanied by an opening ceremony in the morning and an official exhibition in the late afternoon. Members of the public can attend the day's activities. Celebrations will take place on Saturday, 11 September, from 09:00 to 14:00.

A sponsorship by the Department of Sport, Arts, Culture, Science and Technology and donations by both a local paint manufacturer and Pacofs aid the project in terms of the supply of decorating material, sound, scaffolding and lighting equipment, as well as the remuneration and accommodation of four practising Litema artist.

Contact Ms Patricia Lamusse of the Musicon on (051) 430-8831 or Carina Beyer at the CUT on (051) 507-3392.

## Dosent kry geld van Lotto vir navorsing

MICHELÉ O'CONNOR

'n DOSENT aan die Sentrale Universiteit vir Tegnologie (SUT) het R500 000 van die nasionale lotery, die Lotto, vir 'n navorsingsprojek ontvang.

Me. Mardi Delpont, woordvoerder van die SUT, sê me. Carina Beyer, 'n deeltydse dosent aan die skool vir ontwerp-tegnologie en visuele kuns, het die geld van die lotery se kuns-, kultuur- en nasionale erfenis-verspreidingsagentskap ontvang.

"Die geld sal gebruik word in 'n projek oor die herlewing van Litema, die kuns van Sotho-huisverf. Beyer wil Februarie met die projek begin. Dit sal sowat twee jaar neem om die projek te voltooi. Litema is 'n inheemse kunsvorm wat uniek aan die Sotho-huise in die Oos-Vrystaat en Lesotho is. Litema verwys na die tradisie waarmee Sotho-vroue 'n huis versier nadat die mans dit gebou het.

"Huise is aanvanklik net binne versier en dit was eers in die 19de eeu dat die geometriese patrone ook aan die buitekant van die huis verskyn het. Die dekoratiewe geometriese patrone word in die buitenste modderlaag met die vingers, vurke of 'n stok getrek. Dié grafering word dikwels beklemtoon deur klippies in die laag vas te druk of deur reliëfwerk.

"Die patrone word soms in helder kleure geverf en hiervoor word óf natuurlike pigment soos verskillende kleure klei óf verf met 'n waterbasis gebruik. Vandag word die huise meestal net vir spesiale geleenthede, soos met die geboorte van 'n kind, troues of belangrike godsdienstige tydperke soos Kers- en Paasfees versier.

"Ongelukkig is dié spesiale kunsvorm aan die uitsterf weens verwestering, verstedeliking en 'n gebrek aan belangstelling by die jonger geslag," sê Delpont.

Volgens haar het die SUT se skool vir ontwerp-tegnologie en visuele kuns in 2002 navorsing oor die oorsprong en betekenis van dié vorm van versiering gedoen.

"'n Omvattende versameling foto's, ontwerpe en patrone van die herkoms van die Litema-kuns is saamgestel. Die doel van die projek is om 'n proses te begin om die kunsvorm te laat herleef en om die besonderse ontwerpe en patrone te bewaar."



**The art of Litema comes to life again**

September 12, 2004, 13:30

Heritage month started off with a very special event in the Free State this weekend, the re-awakening of Litema, an indigenous art, in Bloemfontein.

Litema is an indigenous art form unique to Basotho houses in the eastern Free State and Lesotho. It is the tradition where women paint a house after it has been built by men. The highly decorative designs are soft and flowing geometric patterns originally coloured with natural pigments, but now done in commercial paint. The art form is more than 300 years old, but it is slowly dying out.

In contemporary times Litema appeared to be a seasonal phenomenon associated with special events such as celebrations and religious ceremonies. It announced births and deaths, weddings or the arrival of Christmas and Easter, and it served as the reminder of the passage of time.

With a grant of R500 000 from the South African national lottery fund to the Central University of Technology in Bloemfontein a handbook on Litema - in English and SeSotho - and documentary archive will be compiled. Commercial artefacts and souvenirs will also be manufactured. However, more importantly, these designs will ultimately appear on a telephone card and on wall tiles - leading to the creation of jobs.

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Volksblad, Dinsdag 14 September 2004, p. 6: Foto s/w

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## Foto s/w

**WYS HUL SLAG MET DIE KVAS: Mes. Mina Radebe en Christina Tshabalala, albei van Warden, het Saterdag aan 'n muurverfprojek by die Musicon in Bloemfontein deelgeneem. Die gedagte het sy ontstaan te danke aan 'n navorsingsprojek van me. Carina Beyer, dosent aan die Sentrale Universiteit van Tegnologie, oor Litema, die kuns van Sothohuisverf. FOTO: JOHAN ROUX**

<http://152.111.1.251/argief/berigte/volksblad/2004/09/14/VB/6Ak/15.html>

2005/03/13





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FOTO: JOHAN ROUX





## Neem aan muurverfprojek deel

ME. CARINA BEYER (voor), dosent aan die Sentrale Universiteit vir Tegnologie (SUT), en me. Mamello Tsie, fotografie-student aan die SUT, het Saterdag aan 'n muurverfprojek by die Musicon in Bloemfontein deelgeneem. Beyer, mede-organiseerder, sê die gedagte het in haar navorsingsprojek oor Litema, die kuns van Sotho-huisverf, ontstaan.

**Foto: Johan Roux**



Volksblad, Vrydag 17 September 2004, p. 3: Dosent kry groot hupstoot van Lotto vir ... Page 1 of 2

BLOEMNUS, VRYDAG 17 SEPTEMBER 2004 BL3

## Dosent kry groot hupstoot van Lotto vir projek

'n DOSENT van die Sentrale Universiteit vir Tegnologie, Vrystaat (SUT), het 'n halfmiljoen rand van die Lotto ontvang vir 'n navorsingsprojek.

Me. Carina Beyer, deeltydse dosent aan die skool vir ontwerp-tegnologie en visuele kuns van SUT, het R500 000 van die nasionale lotery (Lotto) se verspreidingstrustfonds se kuns-, kultuur- en nasionale erfenis-verspreidingsagentskap ontvang vir 'n projek oor die herlewing van Litema (uitgespreek di-te-ma), die kuns van Basoetohuisverf.

Beyer beoog om volgende jaar Februarie te begin met die projek, wat oor twee jaar sal strek.

Litema is 'n inheemse kunsvorm wat uniek is aan die Basoeto-huise in die Oos-Vrystaat en Lesotho.

Litema verwys na die tradisie waarvolgens Basoeto-vroue 'n huis versier nadat die mans dit gebou het. Huise is aanvanklik net binne versier en eers in die 19de eeu het die geometriese patrone ook aan die buitekant van die huis begin verskyn.

Die dekoratiewe geometriese patrone word in die buitenste modderlaag met die vingers, vurke of 'n stok getrek.

Dié gravering word dikwels verder beklemtoon deur klippies in die laag vas te druk of deur reliëfwerk.

Die patrone word soms in helder kleure gevef en hiervoor word óf natuurlike pigment, soos verskillende kleure klei, óf verf met 'n waterbasis gebruik.

Vandag word die huise meestal net vir spesiale geleenthede, soos met die geboorte van 'n kind, troues of belangrike godsdienstige gebeurtenisse soos Kers- en Paasfees, versier.

Ongelukkig is dié spesiale kunsvorm aan die uitsterf as gevolg van verwestering en verstedeliking asook weens 'n gebrek aan belangstelling by die jonger geslag.

Die SUT se skool vir ontwerp-tegnologie en visuele kuns het in 2002 'n navorsingstudie gedoen oor die oorsprong en betekenis van dié vorm van versiering en het ook 'n omvattende versameling foto's, Litema-ontwerpe en -patrone met die Litema-kuns as oorsprong, saamgestel.

Beyer se fotonemery van die muurversierings op Basoeto-huise het begin toe sy dit as tema vir 'n werksopdrag in haar finale jaar as B.Tech.-fotografie-student gekies het.

Met geldelike bystand van die Nasionale Navorsingstigting het dié studie-opdrag later in 'n volwaardige navorsingsprojek ontwikkel waarin sy die oorsprong en simboliek van die muurversierings ondersoek het.

Beyer sê die doel van die projek is om 'n proses te inisieer om hierdie kunsvorm weer te laat herleef, en om hierdie unieke ontwerpe en patrone te bewaar.

Die projek sal uiteindelik lei tot 'n permanente Litema-kunsmuur, 'n geïllustreerde boek oor dié kunsvorm en 'n geïllustreerde handleiding wat ten doel het om bestaande en potensieële Litema-

<http://152.111.1.251/argief/berigte/volksblad/2004/09/17/BM/3/01.html>

2005/03/13

Volksblad, Vrydag 17 September 2004, p. 3: Dosent kry groot hupstoot van Lotto vir ... Page 2 of 2

kunstenaars dié skaars kunsvorm in landelike gebiede te laat herleef.

'n Omvattende Litema-ontwerpargief en 'n viering in Erfenismaand, wat vandeemaand gevier word, word ook in die vooruitsig gestel.

<http://152.111.1.251/argief/berigte/volksblad/2004/09/17/BM/3/01.html>

2005/03/13



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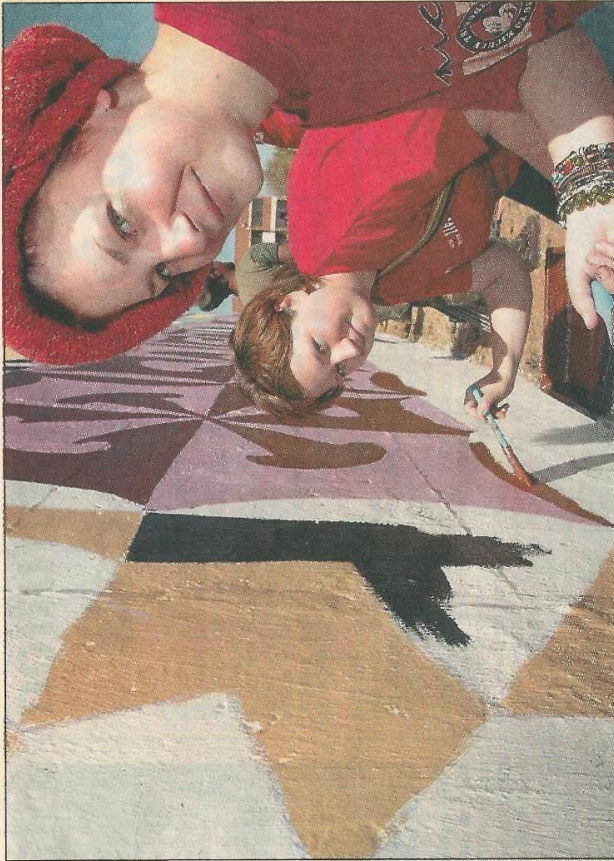
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'n Omvattende Litema-ontwerpargief en 'n viering in Erfenismaand, wat vandeemaand gevier word, word ook in die vooruitsig gestel.



## Verf mure by Musicon

MES. ITA HENNING (21), student in binneversiering aan die Intec-kollege, en Jeanelle Venter (21), B.Soc.Sc.-student aan die Universiteit van die Vrystaat, het Saterdag aan 'n verproef by die Musicon in Bloemfontein deelgeneem. Die projek vier Litema, die kuns van Sotho-huisverf.

Foto: Johan Roux



DIE Pantser-formasie in Bloemfontein het skoonskip gemaak in die Adjutant-offisier van die Suid-Afrikaanse Leër-kompetisie, wat onlangs by die Leërgimnasium in Heidelberg, Gauteng, gehou is. Die enigste vrouespan wat hom ingeskrif het, is as die beste ontwikkelingspan aangewys. Hulle is van links sers. Ashrid Stuurman, kpl. Crystal Saayman, sers. Brenda Tulelo en kpl. Chanell Visser (drywer). Stuurman was ook die wenner in die halfindronde van die treestok.

Foto: Michelle Cahill



## Stitchingmatters

Sharing sewing and quilting pleasures

[Home](#)

[Completed quilts/projects](#)

Saturday, December 08, 2007

### Litema quilt



Fellow quilter, Frances van Schaikwyk, approached me to help (being one of 5 quilters) make a quilt based on the mural art by the Basuto (a South African tribe) women to decorate the outside walls of their homes. After looking at photos of different mirror image patterns used by these women, we used EQ6 to design the block pattern (appliqued). A photo of this quilt would be used in a coffee table book showing this dying art called Litema but pronounced Ditema.

After finding the exact orange fabric, Frances and 2 other quilters cut and glued the motifs on the blocks. My first job was then to do the blanket stitching around all the motifs where-after teacher, Lessie Steenberg, had to join the blocks, cut the batting and backing and then the quilt came back to me.

I meandered on all the background blocks avoiding the applique itself and once again back to Lessie for the binding and label.

Queen sized quilt completed in only 3 weeks.

Completed: 7 December 2007



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#### About Me



**Hettie Pringle**

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- 2012 (130)
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- 2008 (7)
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    - [Calender Blocks](#)
    - [Litema quilt](#)
  - November 2007 (2)
  - October 2007 (1)
  - September 2007 (1)
  - June 2007 (1)
  - April 2007 (1)
  - March 2007 (1)
  - February 2007 (1)
- 2006 (28)

#### Hettie's shared items

Free Log Cabin blocks and quilt patterns  
from Quilting @ BellaOnline

More Quilt Terms Explained  
from Quilting @ BellaOnline

Free Animal Block Patterns  
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More Quilting Terms Explained  
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Quilt Sayings and Quotes  
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- [2013 National Quilt Festival \(4\)](#)
- [3-D center square quilt \(2\)](#)



**Woensdag 27 Februarie 2008**

**Bl.14**

## **Spesiale Promosie: Die Boubedryf**

### **Lughawe kry nuwe baadjie**

lientjie mentz

DANKSY 2010 is daar talle verbeterings in die stad wat vir almal tot groot voordeel gaan strek. Een van die positiewe gevolge is 'n deeglike opknapping van die Lughawe Bloemfontein wat in die toekoms baie meer gebruikersvriendelik sal wees en esteties iets sal bydra tot die kulturele erfenis van die Vrystaat.

Volgens mev. Henriette Hoon van Incline-argitekte gaan 'n besonderse Vrystaatse karakter besoekers voortaan by dié lughawe verwelkom.

Aardse kleure en die Litema-kunsvorm gaan ingespan word om aan die lughawe 'n moderne, tog plaaslike atmosfeer te verleen.

Die kantore op die eerste verdieping het reeds 'n gesigsontrimpeling ondergaan en van die mure is reeds met dié kunsvorm versier.

Me. Carina Beyer, voorheen dosent aan die skool vir tegnologie en visuele kuns aan die Sentrale Universiteit vir Tegnologie, Vrystaat, het 'n studie van die Litema-kunsvorm gemaak en meer as 2 000 foto's in die Vrystaat en Lesotho geneem. Die kunsvorm waarmee Basotho-vroue hul tradisionele huise versier, is 'n visuele fees vir die oog.

Van die foto's van die Litema-kuns gaan in die nuwe lughawegebou pryk en die muurkuns en ander kunswerke aanvul.

Die opknapping van die lughawegebou beteken dat die huidige terminaal met 754 m<sup>2</sup> vergroot gaan word. Dit sluit tien inweegtoonbanke, asook drie vertrepunte, in. Daar sal 'n bykomende vervoerband aangebring word teen 'n koste van R2 miljoen. Die motorhuurkioske wat in die hoofgebou gehuisves was, skuif nou na 'n splinternuwe gebou van 540 m<sup>2</sup> op die parkeerterrein. Die aanloopbane en rybane sal ook opgeknop word teen 'n koste van R121 miljoen wat insluit bykomende vliegtuigstaanplekparkering. Die openbare parkering sal vergroot met 200 bykomende parkeerplekke en verdere verfraaiings word aangebring.

Volgens die Airport Company South Africa (ACSA) gaan die totale terminaal uiteindelik 'n oppervlakte van 4 983 m<sup>2</sup> beslaan.

Hoon sê die lughawe dien as 'n poort na die Vrystaat en moet as sulks hierdie streek met sy unieke karakter weerspieël.

Saam met muurkuns, 'n uitstalkas met Basotho-komberses wat die verskillende rangordes uitbeeld en ander kunswerke sal besoekers iets van die besonderse Basotho-kultuur ervaar.

Teëls gemaak vir druk voetverkeer

DIE opknapping van die Lughawe Bloemfontein is 'n goeie inspuiting vir die streek en plaaslike ondernemings soos die Bloemfontein-tak van Mazista maak ook 'n sinvolle bydrae.

Volgens me. Monique Clark, woordvoerder vir Mazista, is dié verskaffer van teëls bekend vir sy natuurlike steenprodukte soos leiklip, sandsteen, travertyn, marmer en graniet. Daar is egter ook teëls van porselein wat spesifiek bedoel is vir openbare plekke soos die lughawe.

Dié teël word van Spanje ingevoer en is nie net gekies vir die estetiese waarde nie, maar ook vir die duursaamheid daarvan. Die kleur loop deur die hele dikte van die teël wat verseker dit verloor nie sy

Path: /Published/Volksblad/2008/02/27/VB/Texts/lmboulughawe.xml Creator: system... Page 2 of 2

voorkoms wanneer 'n hoë mate van voetverkeer oor die teëls plaasvind nie. Hierdie soort teël is spesifiek ontwerp vir plekke wat baie verkeer dra en kan normale slytasie deurstaan.

TEËLS kan atmosfeer skep in enige vertrek.

Foto: mazista

'n GRAFIESE voorstelling van die Lughawe Bloemfontein soos dit ná die opknapping gaan lyk. Grafika: incline

'n MUUR op die boonste verdieping van die Lughawe Bloemfontein is reeds in die Litema-kunsvorm gevef.

Foto's: charlé lombard

**KUNSWERKE** gaan 'n besondere karakter aan die opgeknapte lughawegebou verleen.

"Hierdie berig is n presiese weergawe van die berig wat in die koerant verskyn het. Regstellings rakende die berig is moontlik n[on] die publikasie daarvan gedoen. Soek asseblief in die argief en/of ander nuusbronne vir moontlike regstellings om die nuutste inligting te bekom."

"This article represents the text exactly as it was published in the newspaper. Corrections regarding the article may have been made on subsequent dates. Please search the archive or other news sources for corrections and more up to date information."

**SPESIALE PROMOSIE: DIE BOUBEDRYF**

WWW.VOLKSBLAD.COM ■ WOENSDAG 27 FEBRUARIE 2008 VOLKSBLAD



'n GRAFIESE voorstelling van die Lughawe Bloemfontein soos dit ná die opknapping gaan lyk. GRAFICA: INCLINE

## Lughawe kry nuwe baadjie

■ LIENTJIE MENTZ

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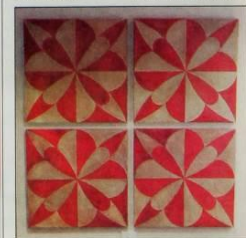
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'n MUUR op die boonste verdieping van die Lughawe Bloemfontein is reeds in die Litema-kunsvorm geverf. FOTO'S: CHARLIE LOHBAK



KUNSWERKE gaan 'n besonderse karakter aan die opgeknapte lughawegebou verleen.

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Die teël word van Spanje ingevoer en is nie net gekies vir die estetiese waarde nie, maar ook vir die duursaamheid daarvan. Die kleur loop deur die hele dakte van die teël wat verskerp dit verloor nie sy voorkoms wanneer 'n hoë mate van voetverkeer oor die teëls plaasvind nie. Hierdie soort teël is spesifiek ontwerp vir plekke wat baie verkeer dra en kan normale slytasie deurstaan.

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**VolksbladMaandag21 April 2008Bl.6Foto Kleur BOEK BEKEND GESTEL: Meer as 20 000 km en 2 000 foto's later is mej. Carina Beyer, lektor in fotografie, se boek Litema – Mural Masterpiece op die kampus van die Sentrale Universiteit vir Tegnologie, Vrystaat, (SUT) in Bloemfontein bekend gestel. Litema is 'n huisversieringskuns wat volgens Beyer uitsterf weens verstedeliking. Sy het in die Oos-Vrystaat rondgetoer en meer as vyf jaar geneem om hierdie boek af te handel. Haar werk het al in verskeie tydskrifte verskyn en sy het al baie pryse verower. Een van haar foto's, waarby sy hier staan, is op die plaas Rosedale buite Vrede geneem. Haar boek word oor Afrika heen na biblioteke versprei en sal binnekort by boekhandelaars beskikbaar wees. Foto: emile hendricks**

"Hierdie berig is n presiese weergawe van die berig wat in die koerant verskyn het. Regstellings rakende die berig is moontlik n die publikasie daarvan gedoen. Soek asseblief in die argief en/of ander nuusbronne vir moontlike regstellings om die nuutste inligting te bekom."

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**BOEK BEKEND GESTEL:** Meer as 20 000 km en 2 000 foto's later is mej. Carina Beyer, lektor in fotografie, se boek *Litema – Mural Masterpiece* op die kampus van die Sentrale Universiteit vir Tegnologie, Vrystaat, (SUT) in Bloemfontein bekend gestel. Litema is 'n huisversieringskuns wat volgens Beyer uitsterf weens verstedeliking. Sy het in die Oos-Vrystaat rondgetoer en meer as vyf jaar geneem om hierdie boek af te handel. Haar werk het al in verskeie tydskrifte verskyn en sy het al baie pryse verower. Een van haar foto's, waarby sy hier staan, is op die plaas Rosedale buite Vrede geneem. Haar boek word oor Afrika heen na biblioteke versprei en sal binnekort by boekhandelaars beskikbaar wees.

FOTO: EMILE HENDRICKS



### Book launched about mural masterpiece

"Litema - Mural Masterpiece", a book by previous part-time photography lecturer Carina Beyer, was launched on Friday, 18 April 2008. The book, published by the School for Design Technology and Visual Art and funded by the National Lotteries Trust Fund, illustrates the practice of Litema with a series of beautiful photographs and informative text. The photographs in the book serve as visual documentations of existing masterpieces.

Litema (pronounced "deethema") is a home decorating practice, unique and indigenous to the Eastern Free State and Lesotho. As such, Litema refers to the tradition whereby Basotho women decorate their homes once the men have completed the building process. This practice is dying out due to urbanisation and the move from traditional homes to current plastered homes. The purpose of "Litema - Mural Masterpiece" is two-fold: to give tribute to a remarkable and unique mural art and to honour and recognise the creators thereof - the unacknowledged, yet exceptionally gifted Basotho women of the Free State, bearers of the Litema tradition and guardians of the heritage.

Beyer traveled about 20 000 kilometers over a period of five years and took more than 2000 photographs to produce two books and several smaller items as part of the project. Her photographs and work about this project appeared in several magazines and news reports.

Photo: Johan Roux





## Huis en Tuin, Bylae tot Volksblad Saterdag 6 September 2008 Bl.2

### Boek en ontwerp resultate van groter projek

lientjie mentz

CARINA BEYER se boek, Litema – Mural Masterpiece, en die ontwerphandleiding wat vroeër vanjaar in Bloemfontein bekend gestel is, is een van die resultate van 'n groter projek wat die skool vir ontwerp tegnologie en visuele kuns aan die Sentrale Universiteit vir Tegnologie (SUT) onderneem het om die Litema-kuns aan 'n groter gemeenskap bekend te stel.

Prof. Rudi de Lange beskryf Beyer se werk as die suksesvolste projek wat die afgelope 20 jaar by dié departement deurgevoer is.

Litema-kuns vorm ook die tema van die opgeknapte Bloemfontein-lughawe en van Beyer se foto's sal as kunswerke teen die mure pryk. Beyer, wat haarself eerder as 'n reisfotograaf beskryf, sê dit was aanvanklik moeilik om met die lens 'n antropologiese standpunt te dokumenteer.

Om kreatief te wees binne die raamwerk van navorsing. Maar kleur was nog altyd vir haar 'n groot passie en Litema-kuns bied kleur in oorvloed.

Sy is lief vir diere en die talle katte, skape, bokke, hoenders en eende wat hier en daar deel van 'n foto vorm, was vir haar 'n natuurlike verlenging van die prentjie.

Dit gee karakter en verdiep die aardse gevoel van die foto's. Dit wys nie net die argitektoniese prag van die eenvoudige huisies nie, dit vertel 'n verhaal van die inwoners.

Haar grootste ode gaan egter aan die einde van die dag aan die vroue agter die kunswerke. Vroue soos Thabisile Malinga, Chrestina Mofokeng, Thaleng Sekhoto, Paulina Sibeko en Alinah Hlalele. Vroue wat danksy Carina Beyer se kunstige lens op die glansblaaie van 'n boek verewig is.

Vroue wie se passie vir die lewe nou, danksy 'n ander vrou met 'n kamera in die hand, voortleef, ongeag wat die toekoms inhou.) Litema – Mural Masterpiece is beskikbaar by Jenny van Rensburg: Sentrale Universiteit vir Tegnologie 051-507-3578 of kontak haar by [jvrens@cut.ac.za](mailto:jvrens@cut.ac.za). Dit is ook beskikbaar by die boekwinkel in die Bloemfonteinse Nasionale Museum – kontak Gerda van Zyl by 051-447-9609.

Verder is Litema – Mural Masterpiece ook te koop by Debra Steward Bibliophile, Posbus 74, Clarens.

**Foto 3 Kleur CARINA BEYER op die bekendstelling van Litema – Mural Masterpiece in Bloemfontein vroeër vanjaar. Foto: johan roux**

**REGS: Skape voor een van die Litema-versierde huise. Weke voor Kersfees het Jesie Zwane se twee dogters, Paulina en Novola Zwane, van Warden na hul ma se huis op die plaas Rooikop gereis om hul ma te help om die huis te versier. Foto: carina beyer**

**'n KLEURVOLLE kunswerk deur Virginia Mthembu. Foto: carina beyer**

<http://150.111.11.11/...> 2012/06/09





## Huis en Tuin, Bylae tot Volksblad Saterdag 6 September 2008 Bl.1

### Liteima-kuns gee terug aan die aarde

lientjie mentz

HAAR ontdekkingsreis van 'n kunsvorm wat so 'n kosbare deel van die Basotho se erfenis is, het haar na verafgeleë plase geneem. Duisende kilometers deur die Oos-Vrystaat en Lesotho later, het hierdie reis vir haar selfs meer beteken as die resultaat wat in die vorm van 'n besonderse foto-boek beskikbaar is.

Carina Beyer, 'n dosent aan 'n private ontwerp-akademie in Kaapstad, praat met entoesiasme oor die Liteima-muurkuns (uitgespreek di-te-ma) waarmee Basotho-vroue die mure van hul tradisionele huise versier.

Dis 'n kunsvorm wat aan die uitsterf is weens die uittog van jong mense na stede en dorpe. Dit is eintlik net nog op 'n paar plase in die Oos-Vrystaat en huise in Lesotho waar hierdie muurkuns voortleef. Benewens die feit dat jong mense nie meer die kunsvorm aanleer nie, moet van die kunstenaars soms noodgedwonge in baksteenhuise gaan bly.

Beyer het in die vyf jaar wat sy sowat 2 000 foto's geneem het, sowat 130 huise gevind, meestal in die distrikte van Harrismith (Verkykerskop) en Vrede en minder by Kestell en Ficksburg, waar vroue die huise in Liteima-styl versier.

Sy sê die kunsvorm het deur die jare ontwikkel en verander.

In hul navorsing het sy en dr. Rudi de Lange, direkteur van die skool vir ontwerp-tegnologie en visuele kuns aan die Sentrale Universiteit vir Tegnologie, Vrystaat, (SUT) kennis gemaak met 'n man wat jare gelede dié kunsvorm op papier vasgelê het. Hulle het mnr. Benedict Mothibe, destyds 'n kunslektor van die Nasionale Onderwys-opleidingskollege in Lesotho, ontmoet wat reeds in 1976 sy vrese uitgespreek het dat dié kunsvorm sal verdwyn. In sy poging om die kunsvorm te laat herleef, het Mothibe 29 Liteima-ontwerpe, elk met 'n naam, op papier vasgelê.

In haar navorsing het Beyer gevind dat die vroue in Lesotho vandag meestal gebruik maak van gravering en die lê van klippies in mosaïekstyl in die pleister.

Op plase waar plaaswerkers lone verdien, maak die vroue baie meer gebruik van helder kleure omdat verf en kleurmiddels meer gereedelik beskikbaar is. Hulle maak van al vier tegnieke gebruik, wat gravering en mosaïekwerk, skilderwerk en reliëfwerk insluit.

Dit is 'n kunsvorm wat baie ontleen uit die aarde – vroue vind inspirasie uit geploegde lande, die gekleurde kosmos in die herfsmaande, gerolde grasbale op die lande en ander vorms en kleure.

Liteima word onderskei van die bekender Ndebele-patrone wat 'n meer geometriese benadering volg.

Liteima is meer organies van aard. Die hoofkenmerk is die simmetrie met kleurwaardes van positief en negatief wat horisontaal en vertikaal binne 'n spesifieke ontwerpfiguratie weerspieël word.

Dit is 'n verganklike kuns met 'n beperkte lewensduur. Tradisioneel was die Basotho nomadies van aard en het telkens 'n nuwe huis versier.

Vandag word die mure telkens met spesiale geleenthede en Christelike feesdae versier. Liteima-kunstenaars sal byvoorbeeld voor Kersfees en voor Paasnaweek en ook met geleenthede soos troues en die geboorte van kinders, die hele huis van voor af versier. Met begrafnisse sal hulle soms die huis se mure glad maak uit respek vir die afgestorwene.

Wat Beyer se reis van kuns en kultuur so besonders gemaak het, is die mense wat sy geleer ken het. Sy sê dit was vir haar so lekker om aan hierdie vergete kunstenaars erkenning te kon gee, hul werke met ander te deel. Sy het gaan kyk hoe hulle die graveerwerk met eenvoudige voorwerpe soos vurke en kamme op die nat pleister uitkerf. Hoe hulle die aanvanklike ontwerp in die stof teken en dan met

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aangebore presisie in spieëlbeeld op die muur herhaal. Elke lyn perfek. Elke patroon 'n deeltjie van die geheelbeeld.

Dit is 'n sosiale proses waaraan die manne geen aandeel het nie. Een vrou sal haar huis begin versier en 'n vriendin sal oorstap en help.

Ander skrywers het al beweer dat Litema 'n dieper betekenis het, maar Beyer kon in al haar navorsing en geselsies met die kunstenaars slegs een gevolgtrekking maak: Die vroue doen Litema-kuns omdat dit vir hulle mooi is. Dit is hul trots. Hul manier om hulself uit te druk en hul omgewing te verfraai. Die stukkie wat hulle teruggee aan die aarde wat hul lewensbrood verseker.

**Foto Kleur LETTIE GAMA** het hierdie pragtige rak met modder gebou. Die rak het geen ondersteunende struktuur nie en dit word deesdae min gesien omdat dit so moeilik is om te maak. Die oranje borde op die gekleurde muur rak skep 'n pragtige uitstalling. Nog 'n berig en foto's op bl. 2. Foto: Carina Beyer

"Hierdie berig is n presiese weergawe van die berig wat in die koerant verskyn het. Regstellings rakende die berig is moontlik n die publikasie daarvan gedoen. Soek asseblief in die argief en/of ander nuusbronne vir moontlike regstellings om die nuutste inligting te bekom."

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## Bfn-lughawe verbeter

Ben Burger

DIT sou vanjaar klaar gewees het en net R29 miljoen gekos het, maar omdat die projek uitgetel het soos konstruksie gevorder het, gaan dit nou eers einde volgende jaar klaar wees en R36 miljoen kos.

"Dit is 'n projek waarop Bloemfonteiners baie trots gaan wees wanneer dit klaar is," sê mnr. Johan Scholtz, lughawebestuurder.

Volgens mnr. Colin Naidoo, kommunikasiebestuurder van die Durban- en nasionale lughawens, sou die projek aanvanklik aan die einde van die jaar klaar gewees het.

"Soos die projek gevorder het, het dit duidelik geword dat meer verbeterings gedoen behoort te word.

"Die Bloemfontein-lughawe het 'n groei-koers van 42%, getoon in die vorige boekjaar en daarom moes nog verbeterings aangebring word. Dit bring mee dat die projek eers volgende jaar klaar sal wees," sê Naidoo.

Die huidige terminal word met 754 m<sup>2</sup> vergroot, daar sal tien inwagtoonbanke en drie vertrekpunte wees en daar gaan twee ver-voerbande vir bagasie wees.

Daar gaan afsonderlike vertrek- en aankomssale wees en verskeie nuwe onderne-mings gaan van die terminal sake doen. Die terminal sal ná voltooiing 'n oppervlakte van 4 980 m<sup>2</sup> beslaan. Die motorhuurkioske gaan na die parkeerterrein verskuif word en dit gaan 540 m<sup>2</sup> beslaan. Daar gaan ook 200 by-komende openbare parkeerplekke gebou word.

"Die Bloemfontein-lughawe word verbeter vir die mense van die Vrystaat. Ons sal voortgaan om ons kliënte in te lig, terwyl ons steeds toerisme en plaaslike ondernemings sal steun," sê Scholtz. "Fase 1 van die verbete-rings - die verskuif van die lughawe-maatskappy (Acsa) se kantore - is klaar en Fase 2, waarmee ons besig is, is geskeduleer om in November volgende jaar klaar te wees."

Volgens Acsa word voorsorgmaatreëls ge-tref om kliënte so min as moontlik te veront-rief, maar daar gaan onderbrekings wees wat nie voorkom kan word nie. Mense wat by die lughawe moet wees as jy moet vlieg of iemand gaan oplaai, let op na aanwysings na die aankoms- en vertrekpunte, moenie naby kon-struksieplekke stop nie, wees op die uitkyk vir lughawepersoneel en aanwysings wat jou na veilige gedeeltes sal verwys en let daarop dat onderdakparkering na 68 ver-minder is.

• Kontaknommers vir die Bloemfontein-lug-hawe is 051-407-2200 (skakelbord), 086-727-7 888 (vlugnavrae), 051-407-2206 (veiligheid), 051-407-2223 (SAPD) en 051-407-2211 (parke-ring).



DIT is hoe die Bloemfontein-lughawe se ingang gaan lyk wanneer die verbeterings klaar is

Grafika: Incine Architects



DIT is hoe die aanloopbank van die terminal van die Bloemfontein-lughawe gaan lyk wanneer die verbeterings klaar is.

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DIT is soos die Bloemfontein-lughawe se hoofingang nou lyk.

Foto: Ben Burger

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## Einde in sig vir bouwerk

DIE Lughawe Bloemfontein is steeds 'n bouperseel, maar die einde is beslis nou in sig.

Die eerste fase van die projek wat reeds geruime tyd aan die gang is, is afgehandel met die opening van die vertrektaal en inboekgebied wat die eerste week van Januarie ingewy is.

Besoekers sal sien die tydelike restaurant is nou gesluit sodat toerusting van die nuwe permanente restaurant, EKaya, geïnstalleer kan word. Volgens mnr. Johann Scholtz, die lughawebestuurder, is hulle seker die restaurant sal teen die tweede week in Mei klaar ingerig wees. "As tydelike reëling is daar verversingsmasjiene aan die publiek beskikbaar gestel. Daar is ook 'n nuwe koffiekroeg, lily, in die vertreklokaal."

Die nuwe aankomssaal en inkoopgebied sal bestaan uit die restaurant, 'n boekwinkel, OTM en 'n verskeidenheid winkels. Die gebied is nou sowat 90% voltooi en behoort in Mei

voltooi te wees.

'n Landskapsprojek waarin 'n pragtige, inheemse tuin voor die vertrektaal aangeleg is, vul die nuwe, moderne terminaal insoo aan. Die ontwerp is deur mev. Sharon Walker, plaaslike landskapontwerper, gedoen.

"Omdat die vertrekgebied steeds as 'n tydelike aankomssaal gebruik word, gaan passasiers nog tydelik tot einde Mei verontref word. Die aankomssaal behoort dan voltooi te wees," sê Scholtz.

"Die Airports Company South Africa (ACSA) is baie tevrede met die vordering tot dusver en is vol vertroue dat hy die voorgestelde spertyd sal haal voor die toeloo van mense met die Konfederasiebekeer in Junie vanjaar."

"ACSA is dankbaar oor alle aandeelhouders en die publiek se samewerking en begrip tot dusver en glo dit sal voortduur tot met die voltooiing van die projek binnekort."



DIE vooraansig van die nuwe Lughawe Bloemfontein. Die figure op die voorgrond is mosaïek-kunswerke wat deur plaaslike kunstenaars gemaak gaan word. GRAFIKA: INCLINE



DELE van die reeds voltooide lughawe.

FOTO: MARADINE WHITEHORN

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BLAD TOT VOLKSBLAD DONDERDAG 30 APRIL 2009



MEV. SHARON WALKER, plaaslike tuinboukundige en landskapontwerper, was verantwoordelik vir die stap van die pragtige, inheemse tuine voor die vertrektaal by die opgeknapte Lughawe Bloemfontein.  
FOTO: MARADINE WHITEHORN



DIE nuut ingerigte vertreklokaal.  
FOTO: MARADINE WHITEHORN



DIE nuut ingerigte vertreklokaal met twee hekke vir nasionale vlugte en een vir internasionale vlugte.  
FOTO: MARADINE WHITEHORN



LITEMA-KUNS vorm 'n belangrike deel van die lughawe. Hierdie muurkuns is in die raadsaal by die Lughawe Bloemfontein.  
FOTO: CHARLÉ LOMBARD



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'n VOORSTELLING van die parkeerterrein met die gebou van die Lughawe Bloemfontein op die agtergrond.

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'n LUGFOTO van die geboukompleks van die lughawe aan die begin van die opknapping. FOTO: INCLINE

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DIE nuwe gebou vir motorverhuring is reeds in gebruik geneem.  
FOTO: MARADINE WHITEHORN



DIE vertreklokaal by die lughawe is reeds in Januarie in gebruik geneem.  
FOTO: MARADINE WHITEHORN



BOLAE TOI VOIRKBLAD DONDERDAG 30 APRIL 2009



'n GRAFIESE voorstelling van hoe die inboeklokaal met sy plaaslike kunswerke eendelik daar sal uitsien. Bokant die toonbanke sal foto's van Vrystaatse tonele deur plaaslike fotografie pryke en links sal Litema-kombersse uitgestal word.

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DIE reeds voltooide inboektoonbanke.

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SMIFFIE NEWS SMITHFIELD SOUTH AFRICA, COVERING THE SOUTHERN  
FREE STATE.

## Litema – Art By Women

*by Carmel Rickard*

If you've been to the airport in Bloemfontein recently, you'll have noticed the new upgraded buildings. But in addition, some interesting art works have been added. Among these are stunning photographs of an art form unique to the eastern Free State and Lesotho.

This is "litema", pronounced "ditema", and it is an art form practised almost exclusively by women. The photographs at the airport are reproduced from a magnificent book by Carina Beyer, a copy of which I bought last year from the national museum in Bloemfontein.

Beyer has researched litema and taken a series of fantastic photographs showcasing the work of the women artists who decorate the outside of their homes with unique designs. Very often houses are decorated before some major celebration like Christmas or a birthday, and Beyer shows how the artists take their inspiration from their natural surroundings, the pattern of lines formed by ploughed fields for example, or the autumn-flowering cosmos, or clouds.

It is a very old art form and as long ago as 1861 French missionaries were already writing about the designs, which they described as "ingenious". Beyer has produced a second, companion volume, also available from the national museum, which records some of the litema designs in a graphic format that will surely inspire anyone involved in patchwork projects.

The litema designs are a little like those of the Ndebele, but far more organic, less rigidly geometric, more playful and whimsical. The designs can't be put on over conventional cement and plaster, but they work well with mud walls.

Sometimes artists incorporate a three-dimensional aspect as well, with sections in which small stones are pressed into the design or grooves made in the pattern so that a rich texture results.



I imagine tourists arriving at the airport in Bloemfontein will be struck by the fabulous photos of litema that welcome them to the province, and will want to see places that have been decorated in this style.

So are there houses decorated with litema on farms in the Smithfield district, and if so, where?  
And are there any women in the Smithfield area who know how to do it?

It's a unique cultural art form, and if we have women in our area who are already producing litema, we should be highlighting them and showing them off to our tourist visitors.

If you can help with this, please contact me on 082 551 3293.

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This entry was posted in [News](#) on August 2, 2009 [<http://smithfield-news.com/2009/08/02/litema-%E2%80%93-art-by-women/>].

Bed and Breakfast Accommodation at Trading Places Guest House in Smithfield, Free State, South Africa.

## How do you know you are back in the Free State?

...

Posted on **July 24, 2012** by **Carmel Rickard**

... The wonderful litema posters on the wall of the arrivals hall, Bloemfontein airport

As you wait for your luggage, enjoy pictures of fantastic local artform, litema (pronounced dee teh mah), on the walls and your suitcases seem to arrive a little too soon! This is an art form practised almost exclusively by women. The photographs at the airport are reproduced from a magnificent book by Carina Beyer (see link below) that I found at the national museum in Bloemfontein.

Beyer has researched litema and taken a series of fantastic photographs showcasing the work of the women artists who decorate the outside of their homes with unique designs. Very often houses are decorated before some major celebration like Christmas or a birthday, and Beyer shows how the artists take their inspiration from their natural surroundings, the pattern of lines formed by ploughed fields for example, or the autumn-flowering cosmos, or clouds.

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Sometimes artists incorporate a three-dimensional aspect as well, with sections in which small stones are pressed into the design or grooves made in the pattern so that a rich texture results and we've seen examples of this kind of work in Lesotho itself.

I imagine tourists arriving at the airport in Bloemfontein will be struck by the fabulous photos of litema that welcome them to the province, and will want to see places that have been decorated in this style.

So are there houses decorated with litema on farms in the Smithfield district, and if so, where? And are there any women in the Smithfield area who know how to do it?

<http://www.tradingplaces2night.co.za/carmels-writing/how-do-you-know-you-are-bac...> 2013/06/09

How do you know you are back in the Free State? ... | Trading Places Guest House in ... Page 2 of 4

It's a unique cultural art form, and if we have women in our area who are already producing litema, we should be highlighting them and showing them off to our tourist visitors.

If you can help with this, please contact me on 082 551 3293.

<http://www.cut.ac.za/litema/origins.html>

<http://www.designindaba.com/article/litema>



Arrivals hall, Bloemfontein airport



<http://www.tradingplaces2night.co.za/carmels-writing/how-do-you-know-you-are-hac> 2013/06/09

How do you know you are back in the Free State? ... | Trading Places Guest House in ... Page 3 of 4



Visitors to the Free State shouldn't miss this!



To see these 'live' a visitor must get out into the deep rural areas, but what a treat!

This entry was posted in **A Free State Of Mind** by **Carmel Rickard**. Bookmark the **permalink** [<http://www.tradingplaces2night.co.za/carmels-writing/how-do-you-know-you-are-back-in-the-free-state/>].

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How do you know you are back in the Free State? ... | Trading Places Guest House in ... Page 4 of 4

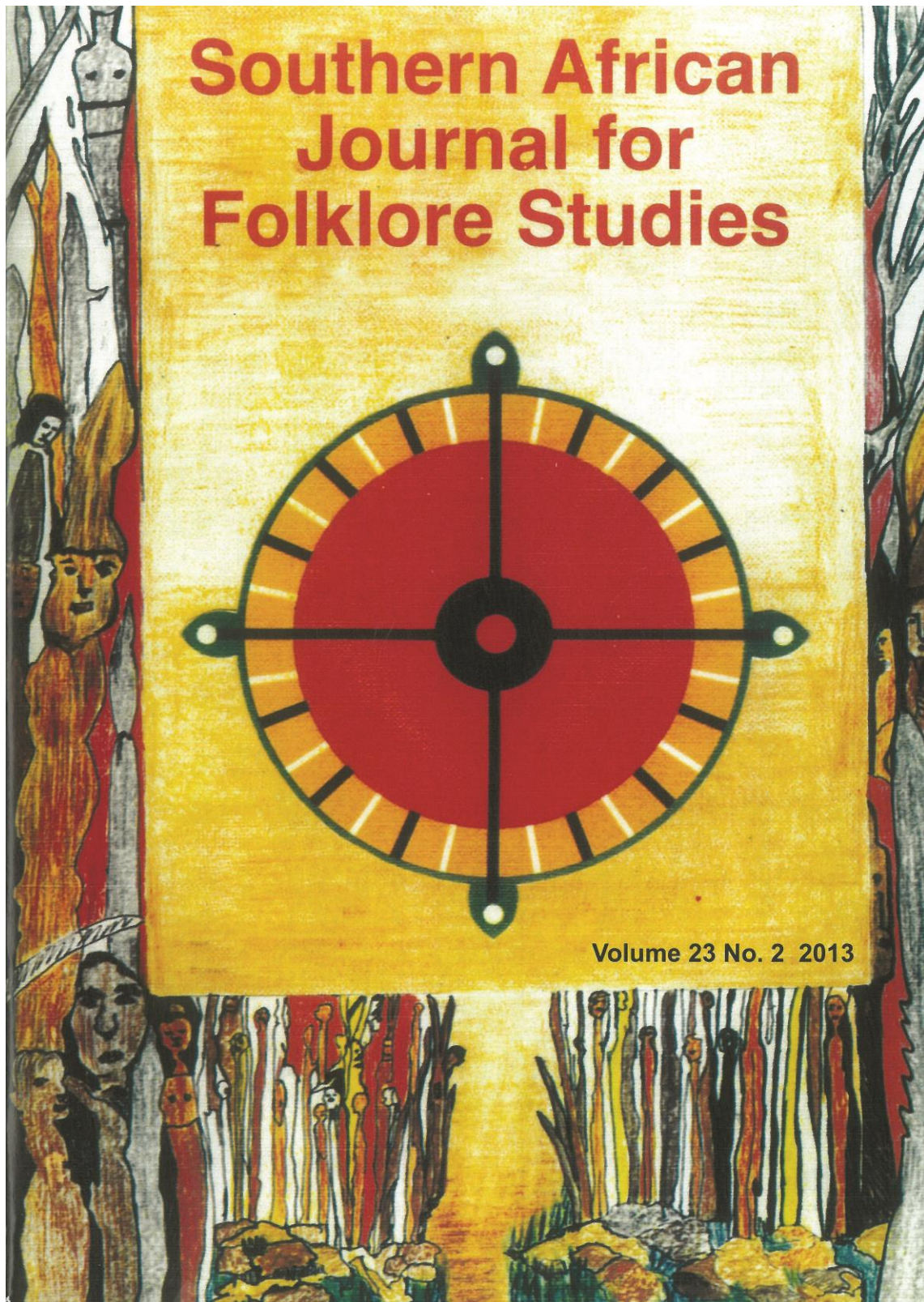
ONE THOUGHT ON "HOW DO YOU KNOW YOU ARE BACK IN THE  
FREE STATE? ..."

**Crystelle Wilson**

on **July 25, 2012 at 9:16 am** said:

How very beautiful! And what a great idea to lift one's spirits in an airport after  
descending from the skies

<http://www.tradingplaces2night.co.za/carmels-writing/how-do-you-know-you-are-bac...> 2013/06/09



## **Ethical Considerations in Collecting Visual Indigenous Knowledge: A Case Study of the Photography of Litema Designs in the Eastern Free State**

**Rudi de Lange**

Tshwane University of Technology

**Carina Beyer**

Iziko Museums

### **Abstract**

*Litema is an indigenous home decoration art form practised by Basotho women in Lesotho and the Free State Province of South Africa. The need for the preservation and promotion of this art form motivated a process of collecting photographs of Litema designs over a period of six years. The collection process was guided by ethical considerations such as the positive portrayal of the women in the photographs, the acknowledgement of Litema artists by name, as well as feedback to the artists on conclusion of the project. The photographic images depicted women in a dignified manner and avoided any negative portrayal of the artists' environment. The study highlighted the need for a code of conduct that not only governs indigenous knowledge research, but also elevates the bearer of indigenous knowledge to the status of co-participant and equal research partner.*

### **Introduction**

*Litema* (di-the-mah) is a form of mural decoration practised by Basotho women residing in Lesotho and eastern parts of the Free State Province. This beautification of a woman's home is aptly referred to as a '*fine tradition*' (Matsēla, 1976:2). The artistic practice is associated with significant social and religious events, for example childbirth, weddings, and festive periods such as Easter and Christmas. It also signals seasonal and atmospheric changes and nature's response to this dynamic.

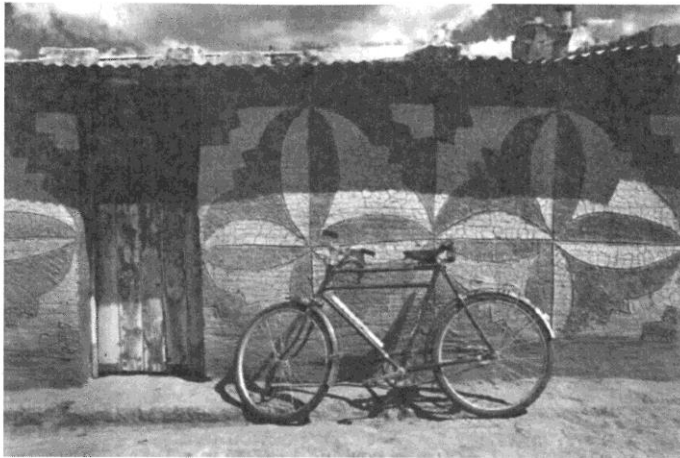
*Litema* artists apply their designs to newly plastered or re-plastered homes using forks, combs or their fingers in order to make engraved patterns in some sections of the design. Natural mineral oxides or paint may be added to certain sections or elements of the design. Today, due to the availability of synthetic pigments and paints, *Litema*



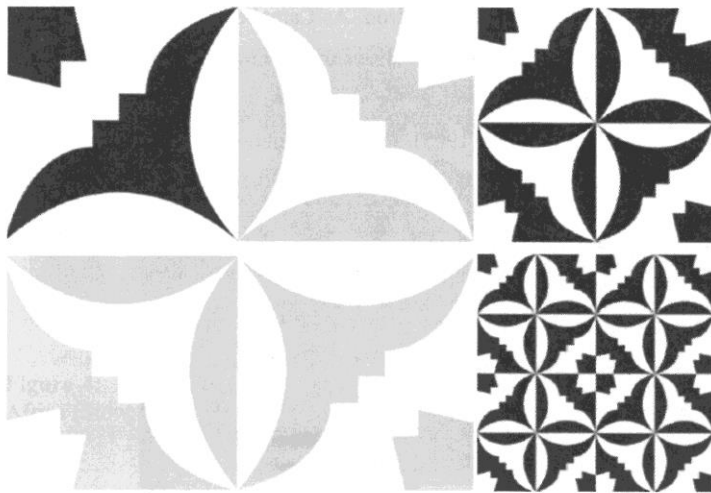
decorations found on farms in close proximity to eastern parts of towns in the Free State are more likely to display bright colours, whilst designs found in isolated rural areas and in some parts of Lesotho are more inclined to exhibit earth-like tones. These bright decorative patterns are often referred to by the Afrikaans terms, ‘*patrone*’ (patterns) or ‘*blomme*’ (flowers). In the Eastern Free State, the engraved earth-like designs are generally regarded as the oldest and ‘truest’ *Litema*. These designs differ from the well-known Ndebele designs in that they are more curvilinear in nature, and exhibit softer, more organic shapes and contours. Compositions are often made of pattern and flower motifs and other forms observed in nature or in the artist’s surrounds. A *Litema* design is conceptualised from a simple shape that is inverted or mirrored and then reversed to the right or to the bottom of the original shape. This two-quadrant combination undergoes a similar treatment, the result of which is a foursquare pattern. To complete the *Litema*, patterns are continually replicated across the wall of the home. A *Litema* design may be executed as a single application technique, or as a combination of four different techniques. The most prevalent type of *Litema* is one that incorporates paint or natural oxides in the rendition of a typical foursquare pattern. Other forms of *Litema* comprise three-dimensional sculpted reliefs, engravings, and patterns imbedded with pebbles or similar objects in the mosaic style.

Let us now visually observe a typical *Litema* pattern.

Figure 1 is an example of a painted foursquare *Litema* pattern, while the vector graphic (Figure 2) below illustrates the construction of such a foursquare pattern.

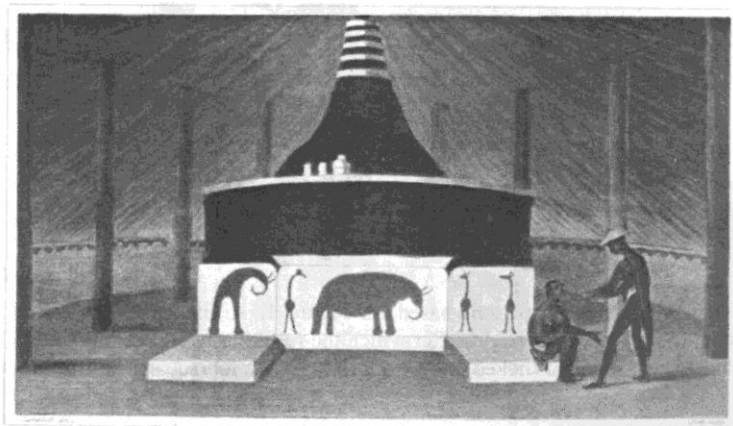


**Figure 1:** A typical foursquare *Litema* pattern. The artist is Mamane Ndaba Lydia Mashinini from the Waiiwater farm near Warden. The photograph was taken in January 2007.



**Figure 2:** A foursquare *Litema* pattern based on Figure 1. A simple shape is first inverted and then duplicated to the right, after which the resulting two-quadrant pattern is duplicated once more and then flicked to the bottom to form a foursquare motif.

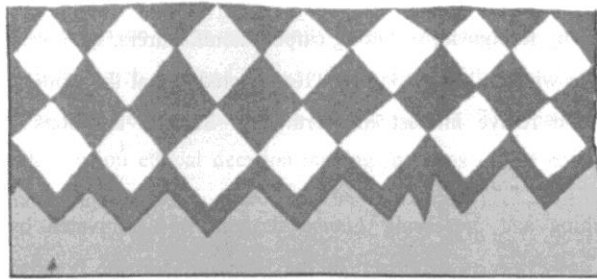
One of the earliest accounts of indigenous homestead decoration is given by Reverend James Campbell (Campbell, 1822:268), a missionary who traversed the interior of South Africa at the beginning of the 19<sup>th</sup> century. In his account, Campbell provided an illustration depicting the interior of Chief Sinosee's home, which was adorned with stylised representations of elephants and giraffes. Sinosee's home was situated in an area then known as Kurrechane, which is the present-day town of Zeerust. Campbell's illustration of the interior of the homestead is depicted in Figure 3, showing a frontal view of an elephant and giraffes, as well as a side view of an elephant. This illustration is the only known depiction of the interior of a home of this period. Campbell (1822:95-97) describes these homes as being circular in shape, with plastered exteriors painted in the colours yellow or red and '... with some taste'. He goes on to describe Sinosee's house as 'neatly finished', with a roof plastered on the inside and walls 'ornamented with figures of shields, elephants, cameleopards [sic] etc., painted on the wall'. Campbell also refers to functional clay vessels painted in varying colours, as well as activities related to the smelting of copper and iron. As Campbell's report is limited to referencing the aesthetic qualities of the decorations, one can only speculate that the animal representations were merely applied for decorative and aesthetic purposes. Approximately 50 years later, Stow (1905) similarly references the aesthetics of utilitarian objects and mural decorations.



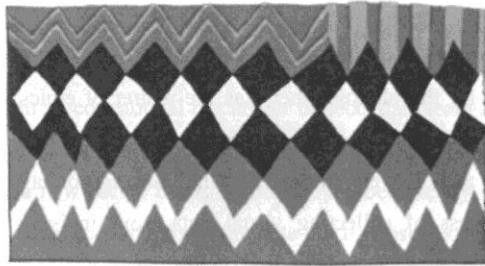
**Figure 3:** The decorated interior of Chief Sinosee's home (Campbell, 1822:268).



Stow (1905), an ethnographer and explorer who travelled throughout the interior of South Africa in the 1870s, also duplicated the wall patterns that were prevalent at the time. The designs, which appear as two-dimensional and geometric in nature, bear obvious earth-like tones and in general do not resemble contemporary *Litema* designs. Two examples, electronically scanned from the original publication, are depicted in Figure 4 below.



Bakusena Wall Decoration (Interior). Rhebok Fontein.



Bakusena Wall Decoration (Interior). Rhebok Fontein.

**Figure 4:** Two early indigenous mural patterns originating from the interior of South Africa (Stow, 1905:268).

Mothibe (1956) conceivably compiled the first and most comprehensive collection of indigenous *Litema* designs. Then a teacher at the National Teacher Training College of Lesotho, Mothibe asked his students to collect *Litema* designs from the area. These patterns were first redrawn on paper and then reproduced in a small booklet titled *LITEMA: Designs by Students at the National Teacher Training College of Lesotho*

(Mothibe, 1976). Patterns were given names such as Mahloa (snowflake), Maloti (mountain) and Sekho (spider) (Mothibe, 1976:4-6). During an interview several years later, Mothibe (2003) revealed that the names were purely descriptive and had been derived from their resemblance to the objects and natural vistas that had inspired their creation. Matsēla (1976:2), who wrote the foreword to the booklet, remarked that the art of *Litema* was dying out because of modern home construction methods and a lack of appreciation and interest in this mural art form. He also claimed that this vanishing tradition was being exploited by foreigners, including carpet manufacturers, who were enriching themselves with the wisdom of the Basotho. He concluded that the College was ‘...obliged to collect and revive interest in worthwhile Sesotho traditions...’ (Matsēla, 1976:2).

The process of photographing and preserving *Litema* designs was motivated by Matsēla’s thoughts on the collection as expressed in the foreword and the hope of reviving the art form. The assemblage process took place over a period of six years, from 2002 to 2008, involving interviews with 59 *Litema* artists and the collection of more than 2 500 photographs.

One of the most challenging aspects for the photographer was the matter of ethics in collecting the photographic footage and the due recognition to be awarded to the artists. The academic institution at which the authors were employed at the time did not have a policy in place to regulate the process of collecting visual data from indigenous communities. Prior to the collection of data, a decision was made not to act from a position of photographic power, but rather from a perspective that would merit and promote the women and their artistic talent. Photographers without the verbal or written consent of the owner often record images of indigenous objects, homesteads, and people. In such instances, the photographer benefits while the bearer of the indigenous artefact or aesthetic creation is visually exploited. Many photographic and richly illustrated publications are guilty of failing to acknowledge the artists or even the persons portrayed in the photographs.

A number of scholars report on ethical concerns guiding the collection and reporting of data collected in the field of indigenous knowledge. Svalastog and Erikson (2010:110),

for example, question anonymity during the collection of data in community participatory research. They suggest that ‘...anonymity risks making research distressingly similar to stealing’ and propose the acknowledgement of knowledge-bearers by name. In what is described as the Western research paradigm, another such example, occurs when indigenous knowledge-bearers become objects of research, and where they themselves have little or no control over the data collection process (CIHR, 2007). The question pertaining to the ownership of the research results, the lack of feedback given to the community by the researcher, the method of collection, treatment of the research data and inclusivity are some of the ethical issues relevant to indigenous knowledge research in Africa (Msuya, 2007). This paper adds to the discussion by reflecting on ethical decision-making in terms of the collection of visual indigenous knowledge.

### **Ethical considerations during the Litema collection process**

Ethics in the context of this paper refers to the conduct of a researcher, working from a position of power, when collecting data from subjects. This power position is when there is an imbalance in power between the researcher and the researched. For example when an educational researcher collects data from schoolchildren for a higher academic qualification or when a dietician collects dietary practices from indigenous communities for a new recipe book. Normally, the beneficiary of such a research is not necessarily the subjects that supply the data but the researcher. Ethics is more than just compliance with regulations stipulated by an ethics committee. It considers the interpersonal relationship between the researcher and the subject; it acknowledges and attempts to adjust the unequal power relationship that may exist, and guards against exploitation of data holders. The work of Ermine, Sinclair and Jeffery (2004) provides such a framework for ethical conduct when collecting data from indigenous communities. This framework or model places the researcher in the same ethical space as that of the community from which the data is collected. As a result, the researcher no longer works from a position of power, but from a locus equal to that of his or her subjects. An ethical consideration from this perspective requires that the researcher interacts with the research subjects as equal partners and not just as sources of information. Subjects in



such a position have the power to either halt the project or sanction the research results, and may decide what to do with the results on conclusion of the study. Such a position may seem ideal from an ethical perspective, but may not always be viable. Although it was not possible to fully comply with the above framework in this instance, a resolute effort was made to interact with the artists as equal partners. As fellow artists with their own individual and unique artistry, the women were also revered for their ability to carry forth an ancient tradition despite their numerous daily hardships. The significance of the latter, as well as the contribution made by each of these artists to the success of the project, was reiterated throughout.

In the course of the *Liteima* project, visual data was collected from 20 farms in the eastern region of the Free State of South Africa. The *Liteima* artists living on these farms are predominantly employed as seasonal agricultural and domestic labourers. With no permanent tenure or any form of ownership, such women are subject to changes in farm ownership and fluctuations in the agricultural economy. Further contributing to their vulnerability is the general absence of husbands, partners or male family members, who often do not reside on the farms themselves but are employed in nearby towns or mines or in other provinces of South Africa, leaving the women to provide for the immediate needs of their families. However, despite being burdened with the task of providing financial and residential security in the midst of great insecurity, these women continue to joyfully celebrate life by beautifying their homes with *Liteima*. By showcasing these women's work and life, the project gives them the recognition they so richly deserve as women and as artists.

The selection of farms, settlements and homesteads was based on logistics such as available road infrastructure, convenience, and the visibility of homesteads bearing decorations. The documentation process predominantly took place on farms that were easily accessible from national or secondary roads, or in areas bordering local towns. The study area was automatically established as intermittent visits confirmed repeated sightings of murals and other decorating activities in one specific area.

During an initial fact-finding excursion to the eastern parts of the Free State, the photographer initiated the collection process by mapping the names and geographical

locations of the farms on which *Litema* murals were observed. At times, the artists were approached in order to obtain and verify the particulars of their employers and their positions on the farms. The photographer then contacted the farm owners, either telephonically or by means of a personal visit, to explain the purpose of the study and to request permission to interview and photograph individuals residing on their properties. There were no instances of permission being denied; the farm owners were overwhelmingly supportive of the project and appreciative of the effort to promote and exhibit the creative talent displayed by the farm workers. The photographer made sure to keep the farm owners informed regarding planned visits and to give them regular updates on the progress of the study throughout.

During a second visit to the selected settlements, the photographer introduced herself to the artists and explained her wish to photograph the artists' homesteads and to pose questions regarding the practice of *Litema*. The photographer's stance was that of the learner and not the learned. Artists were approached with respect for their cultural values, their privacy and property, with homesteads being entered upon invitation only and being circumvented at times of bereavement or during other cultural practices. Inevitable differences in language and literacy levels were considered and, where possible, pre-empted. A community member proficient in either English or Afrikaans was engaged in instances where the photographer was not accompanied by a Sesotho interpreter. In the absence of a particular artist, a relative or other person appointed to speak on her behalf was consulted. The photographer, as a fellow woman, maintained a sociable and friendly demeanour, which aided in terms of the communication process and the establishment of a relationship of trust and friendship. At the onset, artists responded with visible enthusiasm and a genuine willingness to participate.

Documentation commenced only after the project had been contextualised and the artists had given verbal permission for photographs to be taken. The photographs depicted the decorated homes, the artists themselves and/or any family members who wished to have their photograph taken at that time. The photographer verified the names and other particulars of the persons depicted in the images and confirmed whether they were willing to have their photographs included in the planned publication. After being shown the images that the photographer had selected for inclusion, the artists were

asked to give written consent by signing a formal agreement – a process that was also documented through photographs. Moreover, an effort was made to present the homeowners and artists with postcard-size prints on return visits.

The aforementioned consent forms were drafted in English and subsequently translated into Sesotho, isiXhosa, and isiZulu. In cases where the artist was not sufficiently literate to read or comprehend the formal agreement, care was taken to simplify the legal terminology and phrasing. Two female colleagues, as well as a senior student proficient in Sesotho, isiZulu and isiXhosa, accompanied the photographer on several visits. The photographer was accompanied by an interpreter on each occasion. Upon being presented with the contract to sign, the artists were given a detailed explanation of the project, with particular emphasis on the aim of the project: to revive *Litema* as an art form through the publication of a photographic book with an accompanying manual of photographs and designs. Discussions and interviews were conducted inside the artists' homes, and great care was taken to ensure that they understood the contractual process, the terms of the permission agreement and the nature of their consent. The artists were at no time coerced into giving their permission, and they were clearly informed of their right to refuse consent. At the onset of the study, four *Litema* artists received disposable cameras in order to document their decorating process, thus giving them the opportunity to interpret and communicate their work in the manner in which they wished to have it perceived.

Since it was the photographer's intention to provide the observer with an authentic experience of the artistic and social milieu of the artist, scenes were neither staged nor rearranged in an effort to improve the photographic composition or enhance the narrative. Other than removing distractions such as scraps of paper or refuse during and after photography, the integrity of the scene was preserved as far as possible. More importantly, the subjects were never portrayed out of context or with disrespect, or in any manner contrary to their wishes. In addition, anyone wishing to change clothing prior to being photographed was allowed to do so. At all times, the photographer focused on treating the women with respect and courtesy, and portraying them in a dignified manner. Indigenous knowledge researchers are sometimes accused of focusing on the negative aspects of the community being studied, as is aptly described in the



following comment made by a participant in one particular research project (Ball & Janyst, 2008:37):

We are tired of researchers coming in and documenting all the things wrong with our communities: youth suicide, child neglect, alcohol abuse, family violence, poor nutrition, embezzlement. You would think people would want to figure out how we survived white people for so many hundreds of years. How we kept our children alive, kept our stories, kept our knowledge about how to live on the land, kept our ceremonies, kept our fires burning with hope for generations yet to come. How about some research on what's right with us? About what makes us resilient?

The photographer, therefore, deliberately avoided capturing scenes that could possibly portray an individual or the community in a derogative manner. The images selected for publication (Beyer, 2008a) were those that projected a sense of achievement, self-worth and pride in the women and their creations. Figure 5 is an example of one such image.



**Figure 5:** Mqnanjana Elise Sigasa with her design depicting a stylised flower. This photograph was taken in September 2007 on the Driedeel farm near Vrede.

Funding from a donor enabled the production and printing of a photography-based book, as well as a design manual depicting 72 *Litema* designs (Beyer, 2008b). Following the launch of the photographic book, the photographer visited the various

homesteads to present each artist with copies of the book and manual. In the book, each photograph is accompanied by the name of the artist in question, as well as any other individual(s) depicted. The 35-page manual consists of photographs of the artists' homes, together with a set of vector graphics illustrating the systematic process of constructing the featured design. By featuring the artist's name alongside her *Litema* design and the depiction thereof on the walls of her home, the manual duly acknowledges the artistic skill of the subject.



**Figure 6:** Andrina Motloun in front of her home, holding her copy of *Litema: Mural Masterpiece*. This photograph was taken in the proximity of Warden in March 2008.

Copies of the book and manual were also mailed to the farm owners involved in the study, as well as university libraries and certain public libraries in South Africa. In addition, more than 500 universities in other African countries received copies in an effort to share, with as wide and diverse an audience as possible, this unique and important icon of South Africa's cultural heritage. It was during the distribution of the books that the positive effect of recognising these women and their artistic creations through printed publication became most evident. The response from the entire community was overwhelmingly positive, and the women were visibly excited and

proud to see their portraits, murals and surroundings depicted in a high-quality photographic publication.

### Discussion of the results

In the collection process, the photographer attempted to avoid taking a tourist-like approach whereby one would typically capture an image without permission and with no benefit to the subject or the owner of the object being photographed. Admittedly, certain steps in the process of capturing the images could have been conducted in a more appropriate manner. The images were captured by a professional photographer working from a position of authority and a predominantly artistic perspective, and so despite the artists not objecting to the subject matter being captured, certain aspects of the process might be considered flawed. For instance, the photographic process did not take into account the artists' preferences in terms of photographic content or composition. Although it could be argued that the choice of image is always the prerogative of the photographer, the portrayal of indigenous knowledge adds a markedly different dimension to any such scenario. Indigenous community groups in Canada, for example, have called for an end to research 'on' indigenous group for the benefit of non-indigenous scholars (Ball & Janyst, 2008). To a certain extent, the photography of *Liteima* designs, even with consent, is tantamount to conducting research 'on' the artefacts of the indigenous knowledge-holders.

As an alternative to conducting research 'on' the *Liteima* artists, they should be empowered as photographers in their own right. As such, more than four artists should have been involved in the process when the study commenced, and the artists should have been given the opportunity to record the *Liteima* designs they consider valuable. Such documentation process should have taken place on a continual basis, or at least intermittently during the course of the project, thus allowing the artists to employ photographic angles and lighting conditions they consider aesthetically pleasing, while depicting the subject matter of their choice. More importantly, this process would not only provide for an indigenous interpretation of the artefact, but would also elevate the knowledge-bearer to both co-author and disseminator of the knowledge. Such an approach would be similar to that advocated by Lertzman and Vredenburg (2005:239),



who argue that researchers should engage indigenous people in a manner ‘consistent with their wishes and needs as they perceive them’.

Each of the participating artists received two or more copies of the book and manual on conclusion of the project. Copies were also presented to artists not involved in the project, yet present at the time of distribution. In retrospect, the artists who had been involved should have received several more copies, which may have resulted in redistribution at community level amongst extended family and friends, whilst further affirming the women’s stature as artists and their standing in the community. The artists were not involved in the initial decision as to where and how the data would be collected, nor during the formulation of the intellectual agreement. One could argue that this is the prerogative of the researcher but the subjects were nonetheless placed ‘under investigation’ and in a lower position of power.

### **Recommendations**

In 2012, the National Research Foundation (NRF, 2012) issued a call for proposals in the field of indigenous knowledge, with one of the criteria being that the bearer of the indigenous knowledge had to be on equal footing with the researcher and not merely a contributor to the researcher’s data. Indigenous knowledge-bearers were also encouraged to apply for research funding, but in doing so were expected to collaborate with a researcher at a recognised institution. Applicants had to provide evidence as to how the indigenous knowledge-bearers would benefit from the research and the extent to which they would be treated as equal partners throughout the course of the project. Universities should contemplate including the spirit of this call in their ethical guidelines for indigenous knowledge research. The concept of an equal partnership between indigenous subjects and researchers is captured in the Guidelines for Ethical Research in Australian Indigenous Studies drawn up by the Australian Institute of Aboriginal and Torres Strait Islanders Studies (AIATSIS, 2011:4). According to these guidelines, it must be recognised that ‘there is no sharp distinction between researchers and indigenous people. Indigenous people are also researchers, and all participants must be regarded as equal participants in a research engagement’. Equal participation should instigate discourse concerning the topic of co-authorship. According to recent surveys

amongst scholars involved in indigenous knowledge research, the perceived risks as well as benefits are numerous. The more obvious risk for some is the notion of sharing and empowerment which others may perceive as merely the act of awarding an honorary authorship (Castleden, Vanessa & Neimanis, 2010).

As an alternative, ethics committees could insist on testimonials from community representatives on conclusion of any research project (Ball & Janyst, 2008). This could serve to instigate a process of beneficiation, not only in terms of the indigenous communities being researched, but also with regard to the concept of such communities having active control over the research process. An indigenous health research centre associated with three Canadian universities not only called for obvious requirements such as beneficiation, empowerment and respect, but also proposed an innovative management model, advocating that indigenous people must have control over the research conducted and even the possession of collected data (Ermine, Sinclair and Jeffery, 2004).

Journals publishing research in the field of indigenous knowledge could pioneer a process where all authors are required to provide evidence of ethical approval and non-exploitation, as well as confirmation that the indigenous knowledge-bearers were treated equally and fairly as research partners and not merely data contributors resulting in the publication of papers that comply with a strict ethical code. In essence, journals could establish their own code of conduct stipulating the minimal ethical requirements to be met by scholars seeking the publication of their research papers.

There is a need in South Africa for a national code of conduct to guide indigenous knowledge research. The National Heritage Council of South Africa (NHC, 2011) recently published a position paper on ethics and professional standards in the heritage sector. Whilst there are commendable guidelines for researchers, the spirit of elevating the indigenous knowledge-bearers is not reflected in this position paper.

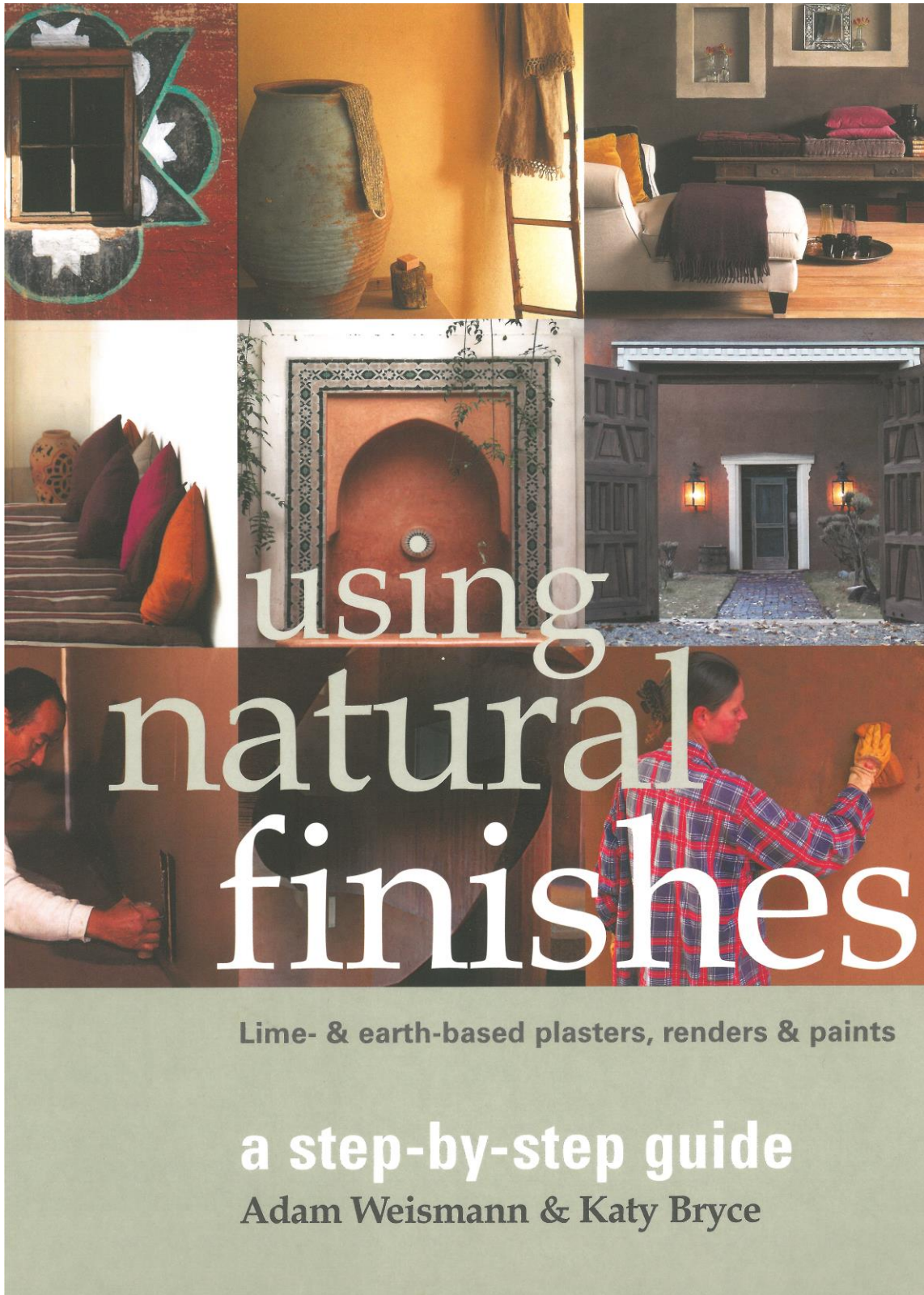
#### **Acknowledgements**

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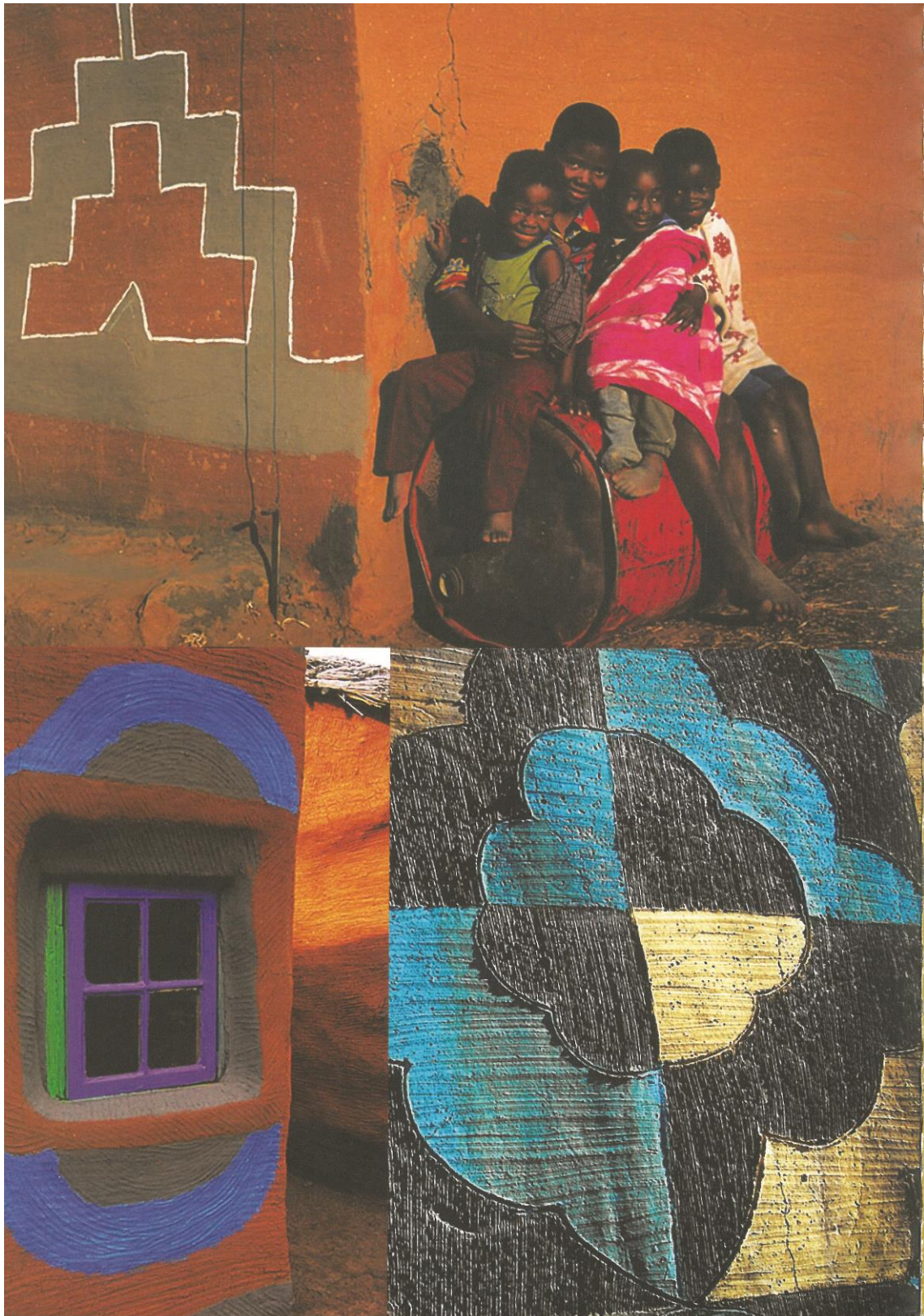
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# Liteima

**M**s Carina Mylene Beyer is a lecturer in photography at the School of Design Technology and Visual Art, Central University of Technology, Free State in Bloemfontein, South Africa. She is involved in a community service and research project focusing on 'liteima', and has compiled a photographic book documenting this ancient art form as it is being practiced in contemporary South Africa. Here are her thoughts and photos on the subject . . .

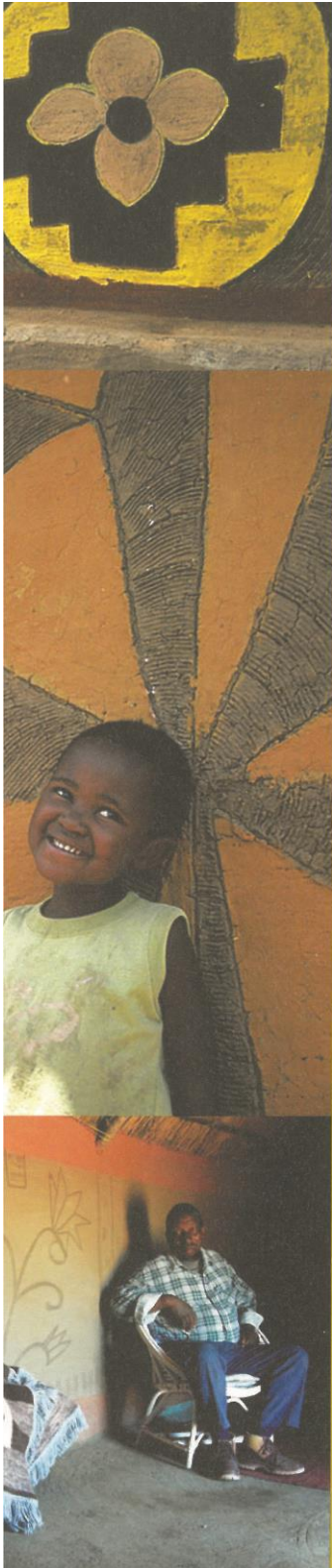
Liteima is the tradition whereby Basotho women (from South Africa) apply elaborate decorations to the freshly plastered walls of their mud dwellings. For centuries the tradition of liteima has been associated with Basotho women only. Nowadays the practice extends itself across cultural as well as regional borders. Zulu and Xhosa women, either married to Basotho spouses or living in the vicinity of practising liteima artists have, in the past two or three decades, also favoured the tradition. The art is only practised in Lesotho (where it originates from) and in the Free State province of South Africa. Some decorated homes may, however, be found in areas bordering the Free State and Lesotho, such as Kwazulu Natal and the Eastern Cape.

It involves four basic techniques: engraving, painting, mosaicing and relief-moulding.

- Engraving is done in the wet plaster using sticks, fingers, forks and combs.
- Paint is mostly applied to dry plaster, and very occasionally it is done *al fresco* style (on wet mud). Usually water-based paints, such as PVA, are used – the desired colour tones are achieved by mixing dyes (called *marello* in Sesotho) into the white paint. A more traditional approach to painting involves simply applying different tones of earth during the plaster process.
- Mosaicing is done by embedding small pebbles or stones into the wet plaster. Peach trees are







synonymous with the Free State province of South Africa. As a result, peach kernels (stones) are often used instead of stones.

- Relief-moulding involves sculpting mud patterns onto the existing plaster. Shelves, displaying the most treasured items in a household, are created in the same manner (no support is used besides the mud!). This is probably the most difficult of all application processes, and is therefore very seldom found.

Plaster material consists of a mixture of earth/clay and cow dung. Often the earth from ant heaps is also added – its excellent binding properties (due to the saliva of the ants) are much desired.

With regards to the designs, symmetry is probably the most significant feature in traditional litema. A pattern is usually outlined in a square, which is then copied into adjacent squares, either in reverse or in a mirror image. These 'cells', consisting of four squares, are then repeated across a wall in the same manner.

The patterns or colours used have no significance other than the purpose of beautifying the women's homes. It serves as an extension of the Basotho woman's identity and, as long as this woman and artist is able to assert her identity in this way, she will continue the practice.

Engravings mostly mimic the furrow lines of ploughed fields (a type of bird's eye view). Basotho women have always played a very important role in agriculture, and significance may therefore be found in these engravings.

Patterns are generally representative of the natural world. Flowers, petals and leaves feature most commonly – not only in shape, but also in colour. Litema is very much a seasonal phenomenon. Decorating tones more than often mirror the surrounding landscape, with bright and colourful tones dominating in summer and spring, and more natural tones in autumn and winter. More modern design inspiration comes from the images seen on household utilities and packaging. Visual media (magazines and television) also serve as a design source. Furthermore, there is a definite copying of patterns found on the traditional Basotho blanket.

The craft, although declining in sightings at an alarming rate (factors such as westernization and urbanization may be blamed), is still alive. It is also transforming itself into a more modern rendition of a traditional art. ■

## Appendix E - Index

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- Letter confirming English Subtitles and Credit Lines (Litema DVD)
- Litema DVD



Central University of  
Technology, Free State

CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE  
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School of Design Technology and Visual Art  
Photography Program

**TO:** Mr F Kapp  
Green Pepper

**Cc:** Dr Rudi de Lange  
Director: School for Design Technology & Visual Art

**FROM:** Ms Carina Beyer  
Project Administrator  
Revival of Litema Project

**DATE:** 5 December

**RE:** Subtitles and Credits for Litema Video **REF:** RSC/6 -2007

Dear Mr Kapp

Herewith the subtitles translated from Sesotho as well as the credits to appear at the end of the video:

Artist 1: Chrestina Mofokeng

My name is Chrestina Mofokeng and today I am plastering my house.

Artist 2: Sophie Mahlaba

Hi, I am Sophie Mahlaba. I reside on the farm Gryskop in the vicinity of Warden. Today I intend to plaster my home after which I shall proceed to paint it.

Artist 3: Maria Lakatje

My name is Maria Lakatje and I am from Qwa-Qwa. I came here to help Sophie with the task of plastering and decorating her home so that it may look beautiful for Christmas. All five of us work together in harmony, helping each other to beautify our homes for Christmas.

Artist 4: Mina Radebe

Hi, I am Mina Radebe. I come from Matsikeng in Qwa-Qwa. I am here to assist Sophie with Litema decorations. Sophie uses a fork to make all the drawings whilst our role is to add some colour by means of water-based acrylic paint. We typically do these decorations in preparation for the Christmas season.

Artist 5: Rebecca Moloi

Rebecca Moloi. I live on this farm belonging to Becks Crous. Over there you may see my home. I am here to help Sophie to decorate her home in order for it to look attractive during Christmas. We are overjoyed!





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The School for Design Technology and Visual Art hereby acknowledge the contribution of the following  
Litema artists:

**Maria Lakatje**  
**Sophie Mahlaba**  
**Rebecca Moloi**  
**Chrestina Mofokeng**  
**Mina Radebe**

We thank these farm owners for allowing us access to their property:

**Johan and Lara Jansen – Farm Swartfontein**  
**Becks Crous – Farm Gyskop**

Text and Direction: Carina Beyer

Translation: Monare Kabi

Voiceover: Mardie Delport

Production: Green Pepper

Publisher: The School for Design Technology and Visual Art  
Central University of Technology, Free State

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**The National Lotteries Distribution Trust Fund The Central University of Technology, Free State**



Shot on location in the Eastern Free State in October 2007

[www.cut.ac.za/litema](http://www.cut.ac.za/litema)

Regards,

Carina Beyer

● Photography Programme, School of Design Technology & Visual Art, C.U.T., Free State  
● Private Bax X20539, Bloemfontein, 9300  
t 051-5073392 f 051-5073184 w 051-5073184 e carinabeyer@yahoo.com

**(Revival of) Liteima DVD** © Central University of Technology, Free State.

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**The Production of a Liteima DVD**

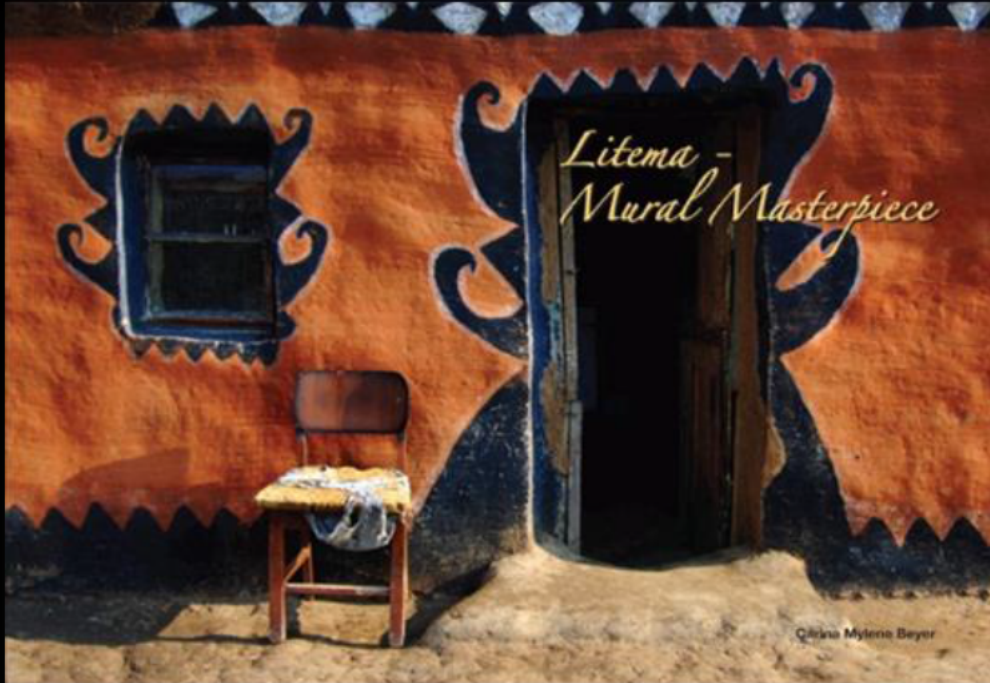
November 2007



## Appendix F

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- *Litema Mural Masterpiece* (Beyer 2008a)





## Appendix G

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- *Litema Mural Masterpiece - A Design Manual* (Beyer 2008b)

